VOLUME FOUR

The Guitar Works of AGUSTÍN BARRIOS MANGORÉ

The First Definitive Collection of
Agustín Barrios Mangoré
Edited by Richard D. Stover

EL 3163

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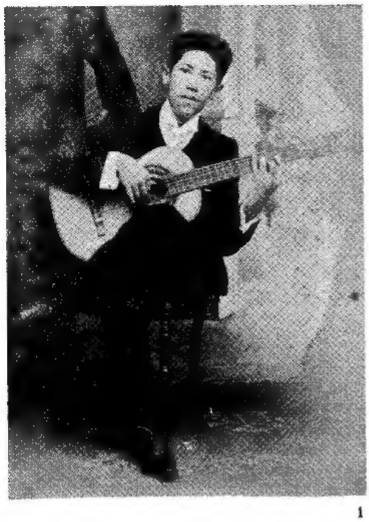
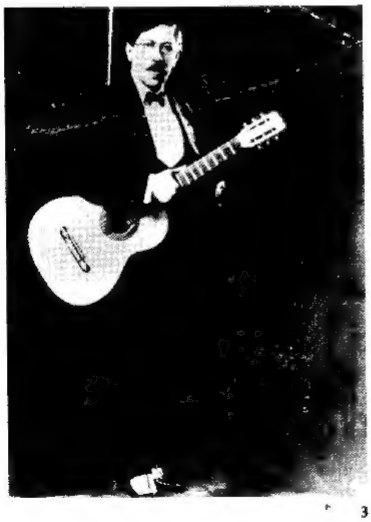


1

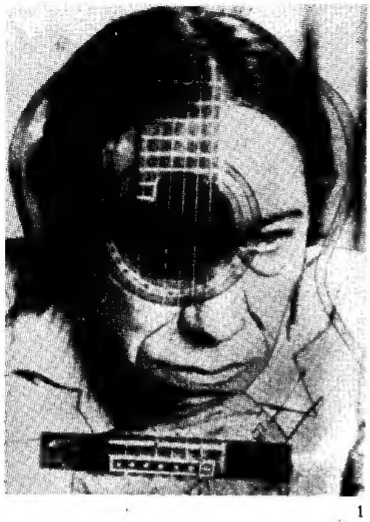
2



3

4

The 4 photos above show Barrios at 14 years of age (photo #1); at 19 years (#2); while #3 shows Barrios at about age 35; in photo #4 he is seen, without moustache, circa 1930.



1

2

3

4

The 4 photos above continue, showing Barrios in the early 1930's (photo #1), also dressed in his Nitsuga Mangoré costume circa 1932 (#2). Photo #3 is 1935 and the last photo (#4) dates from about 1937.

Caricatures of Barrios Mangore

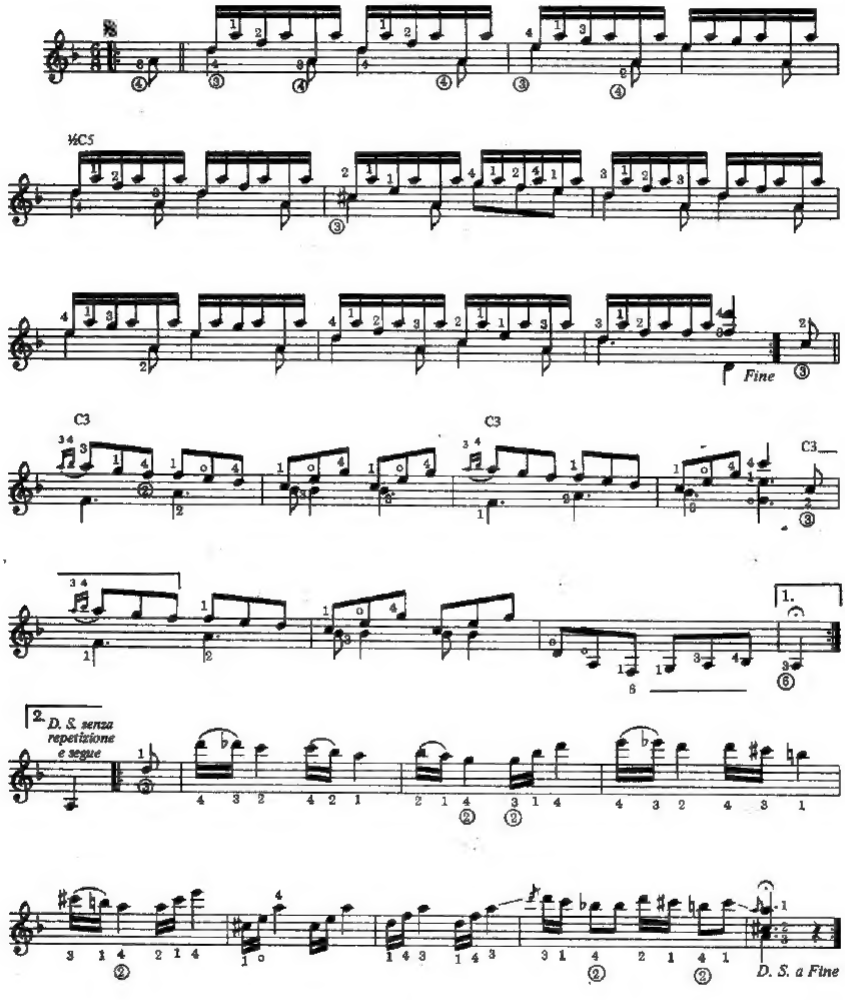
These 4 caricatures were all done in the 1930's. The 2 on the right were by professional artists while the other two were drawings taken from a book that Barrios carried with him in which admirers could write dedications, draw pictures, etc. to express their admiration for him.

Variacion al Estudio No. 3

(de Parras de Moral)

Composed July 20, 1941
San Salvador, El Salvador

AGUSTÍN BARRIOS MANGORÉ



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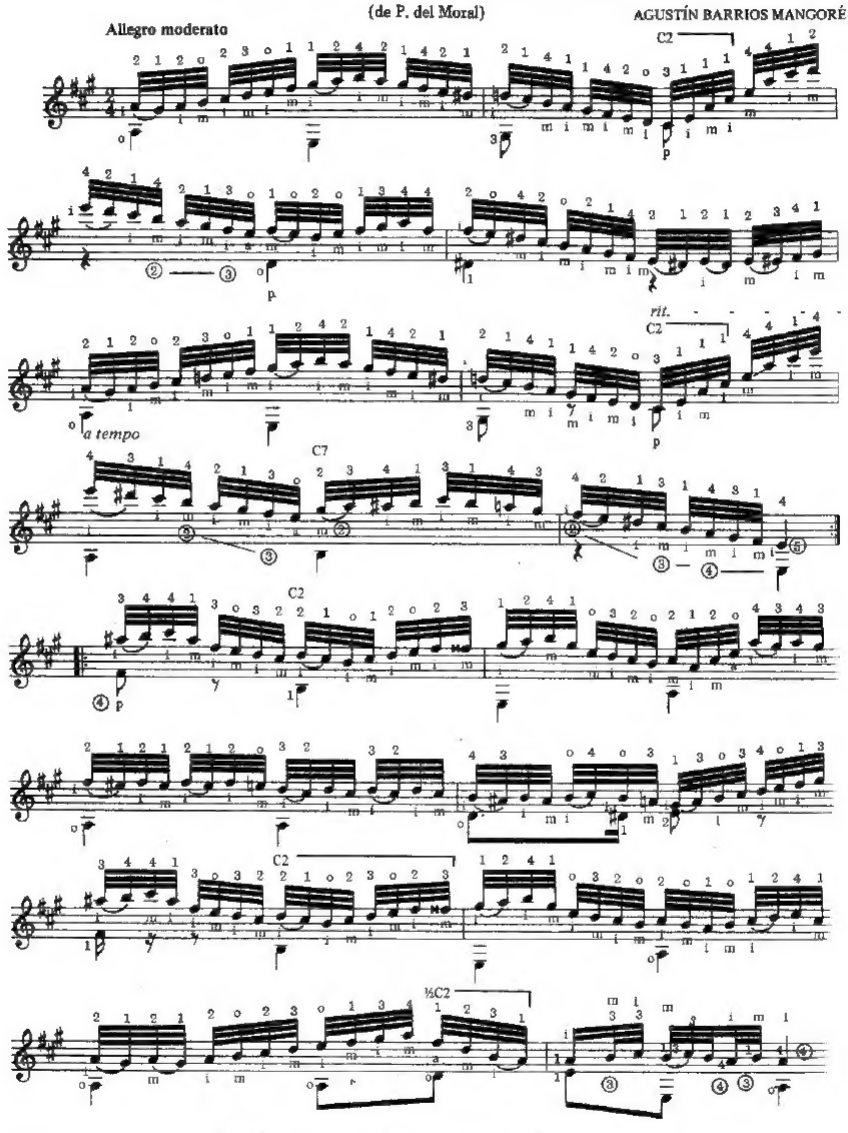
Variacion al Estudio No. 6

(de P. del Moral)

AGUSTÍN BARRIOS MANGORÉ



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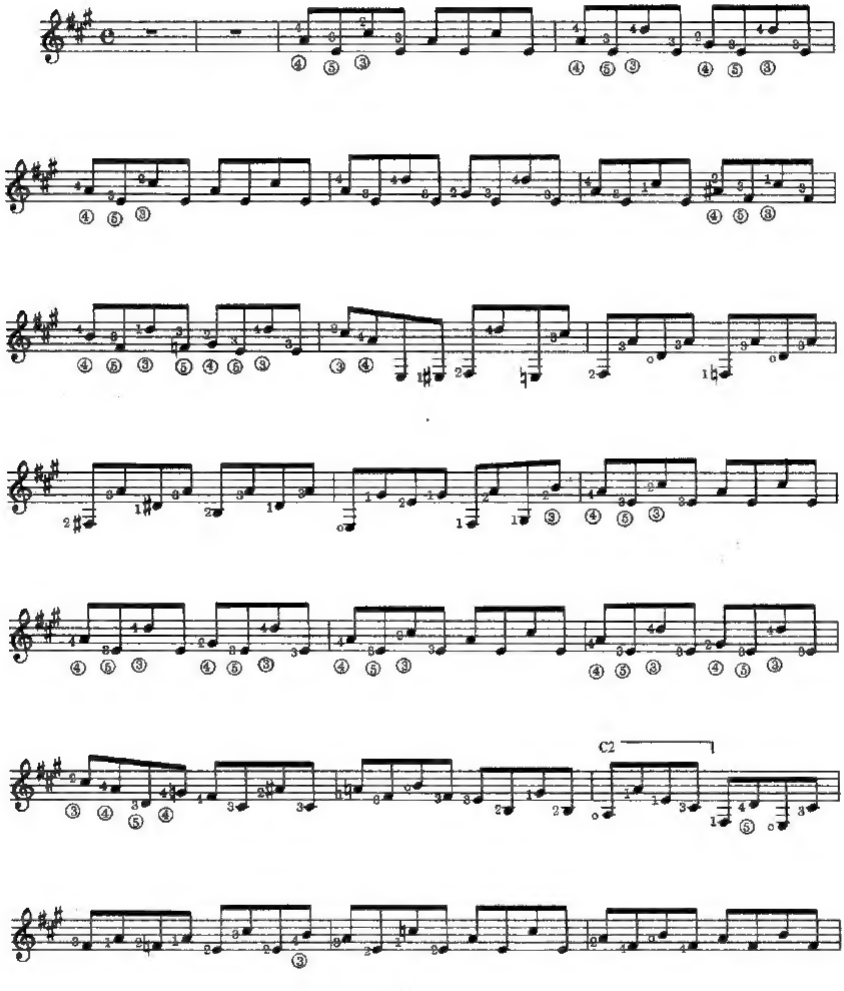
Estudio

for Op. 38, Nr. 22

2nd Guitar

AGUSTÍN BARRIOS MANGORÉ
for N. Coste



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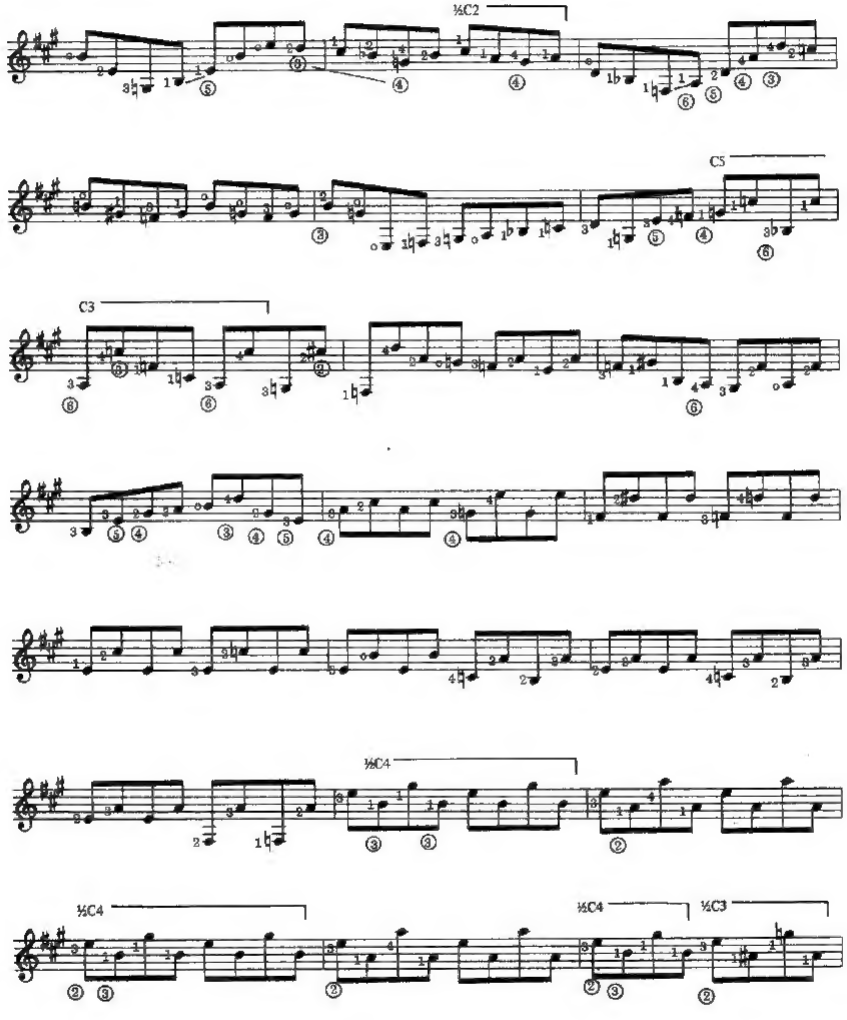
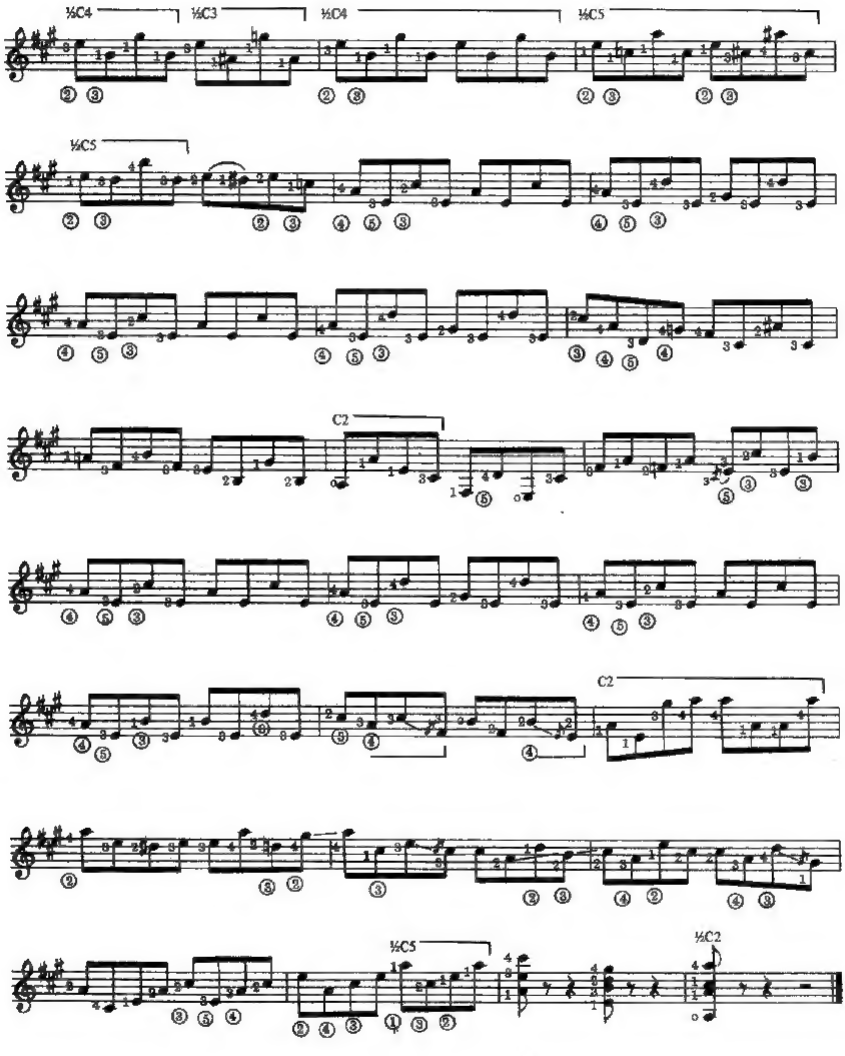
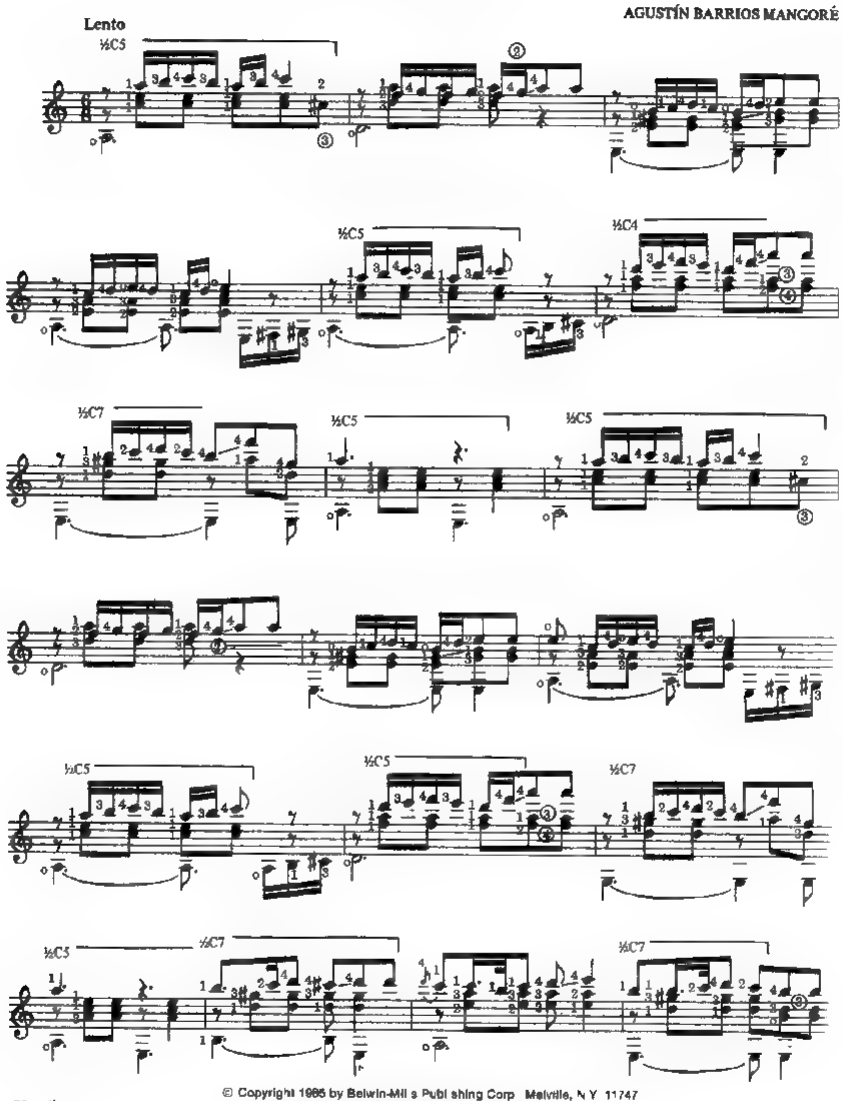

½C2
C5
C3
½C4
½C4
½C4
½C3


½C4
½C3
½C4
½C5
½C5
C2
C2
½C5
½C2

Vidalita

AGUSTÍN BARRIOS MANGORÉ



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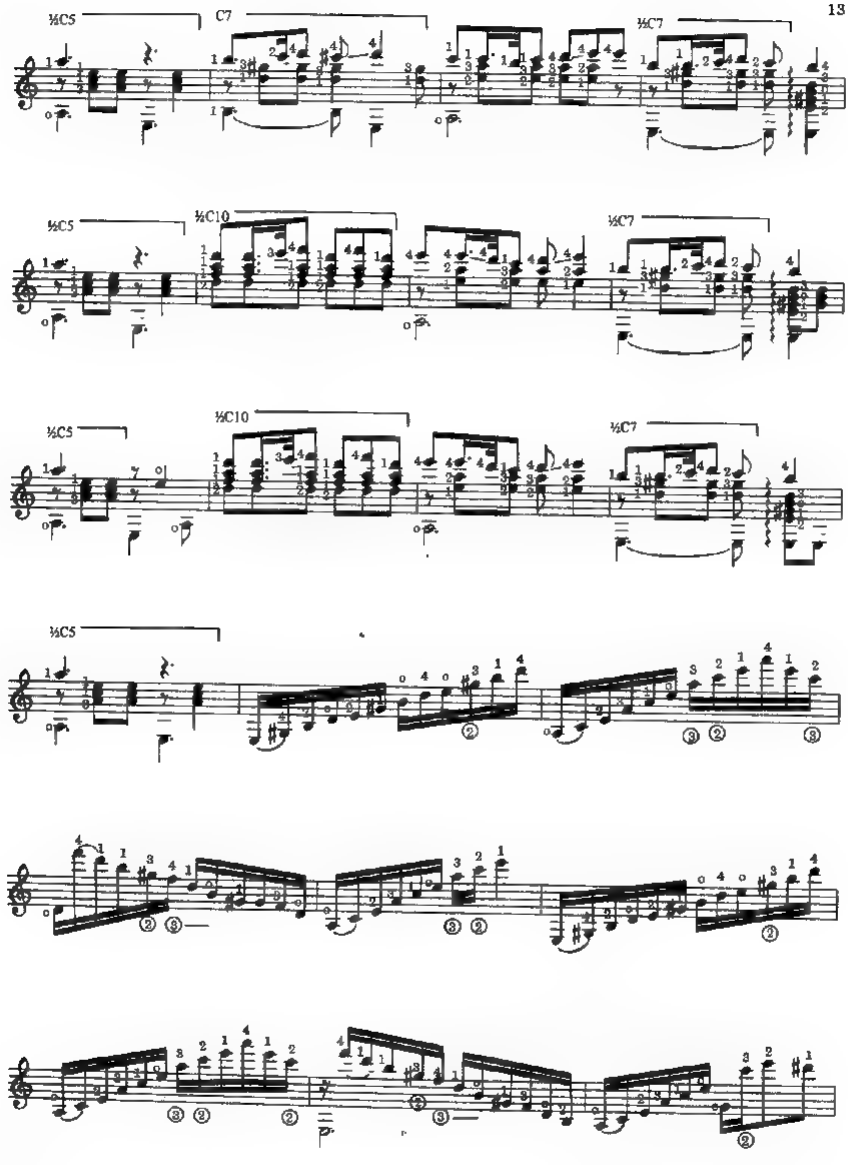
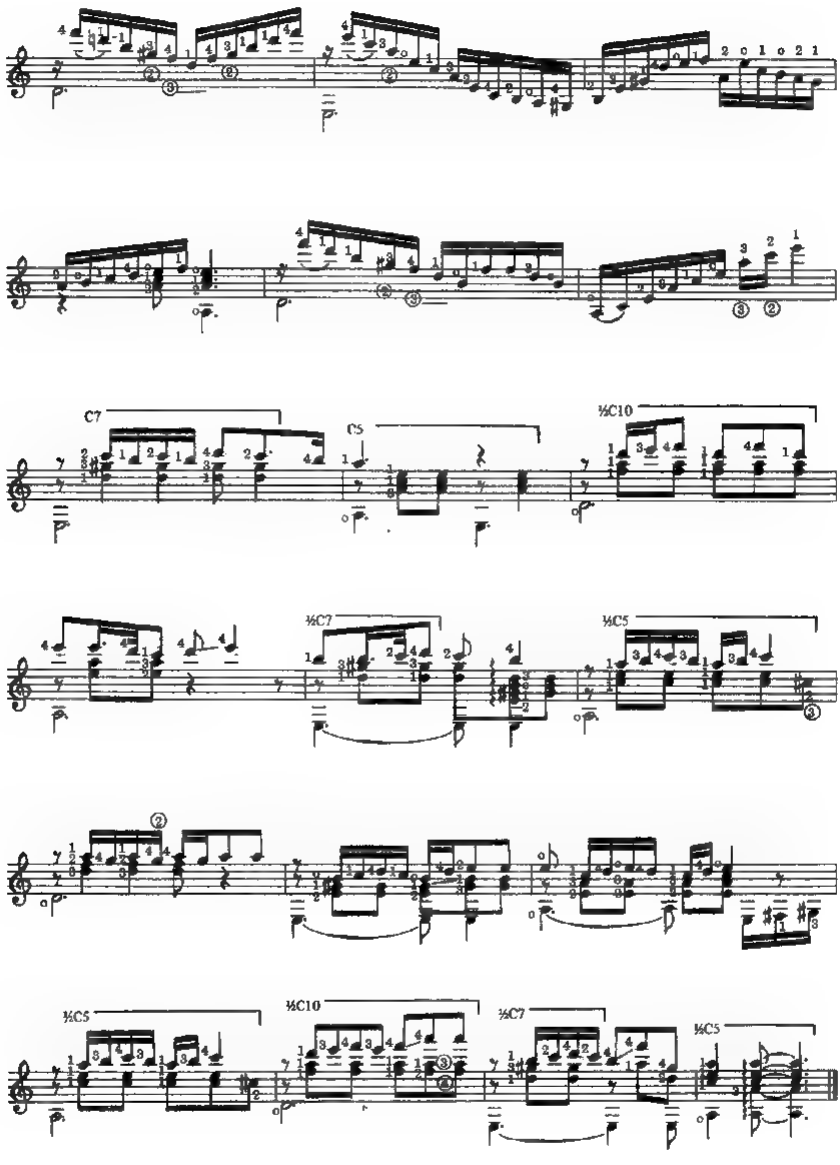

½C5
C7
½C7
½C5
½C10
½C7
½C5
½C10
½C7
½C5

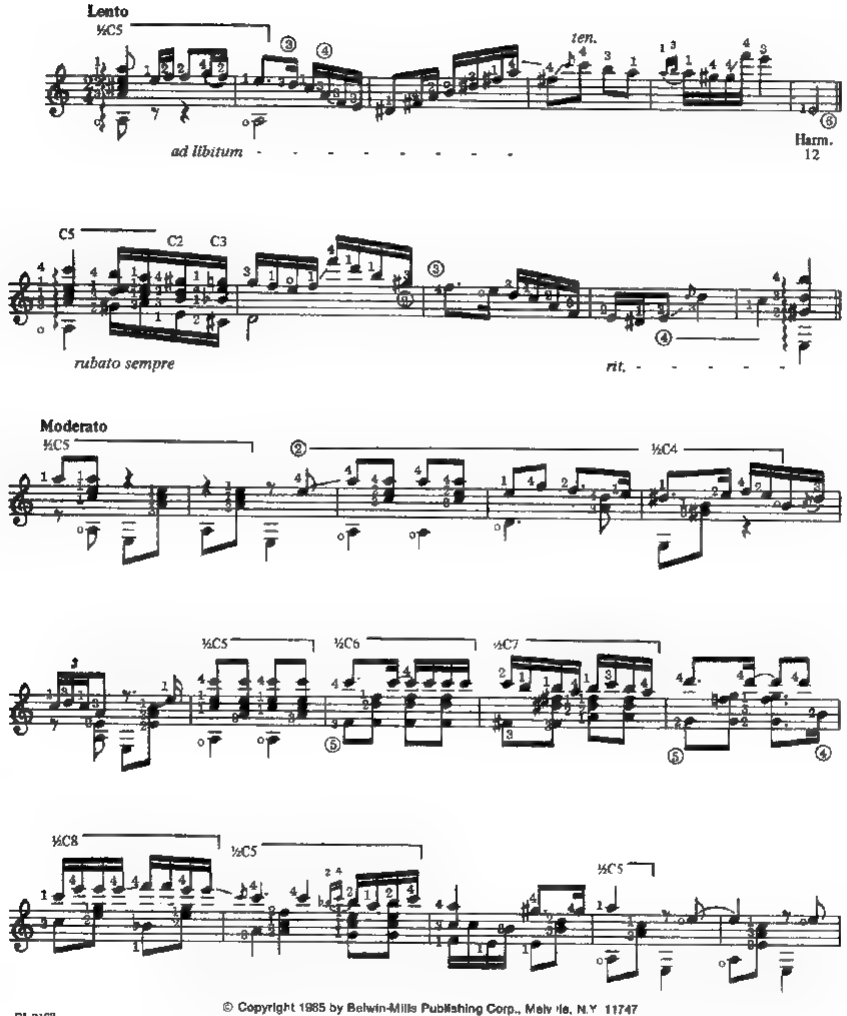
14



Divagación

(en Imitacion al Violin)

AGUSTÍN BARRIOS MANGORÉ



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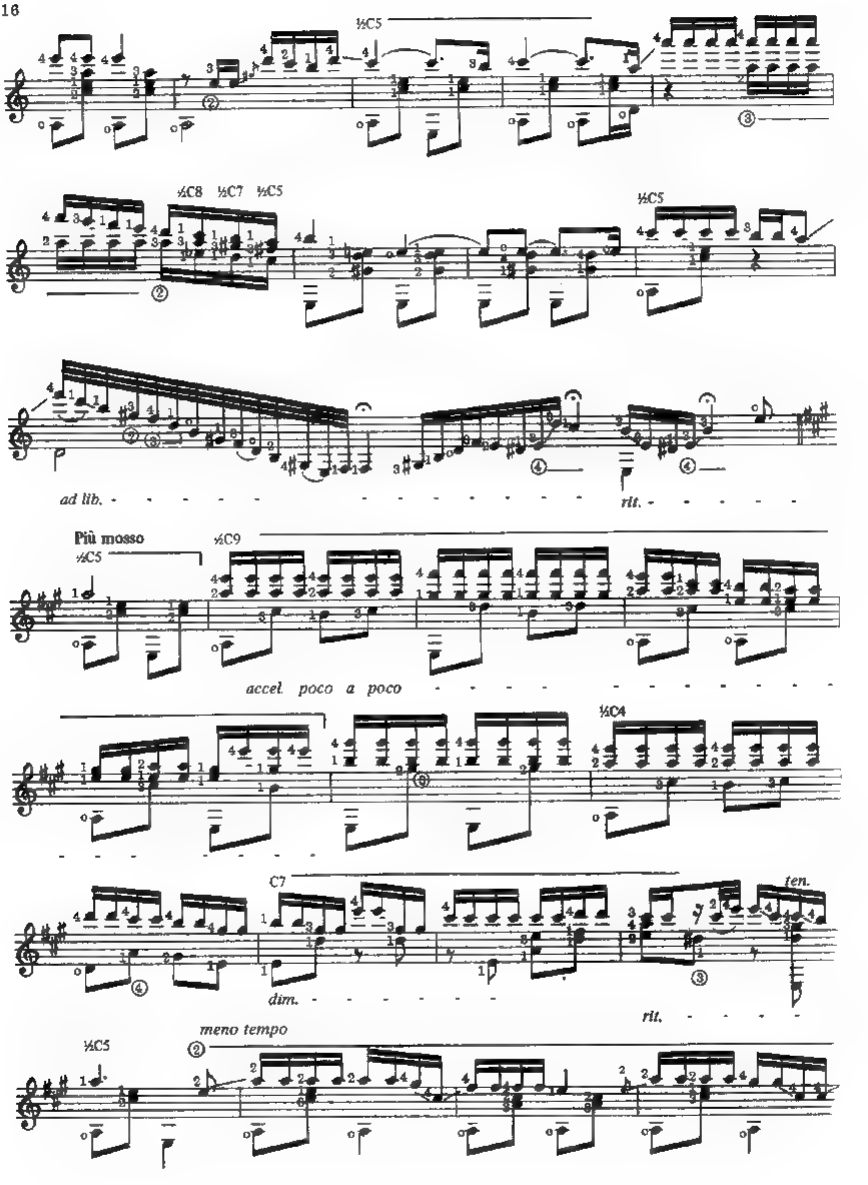
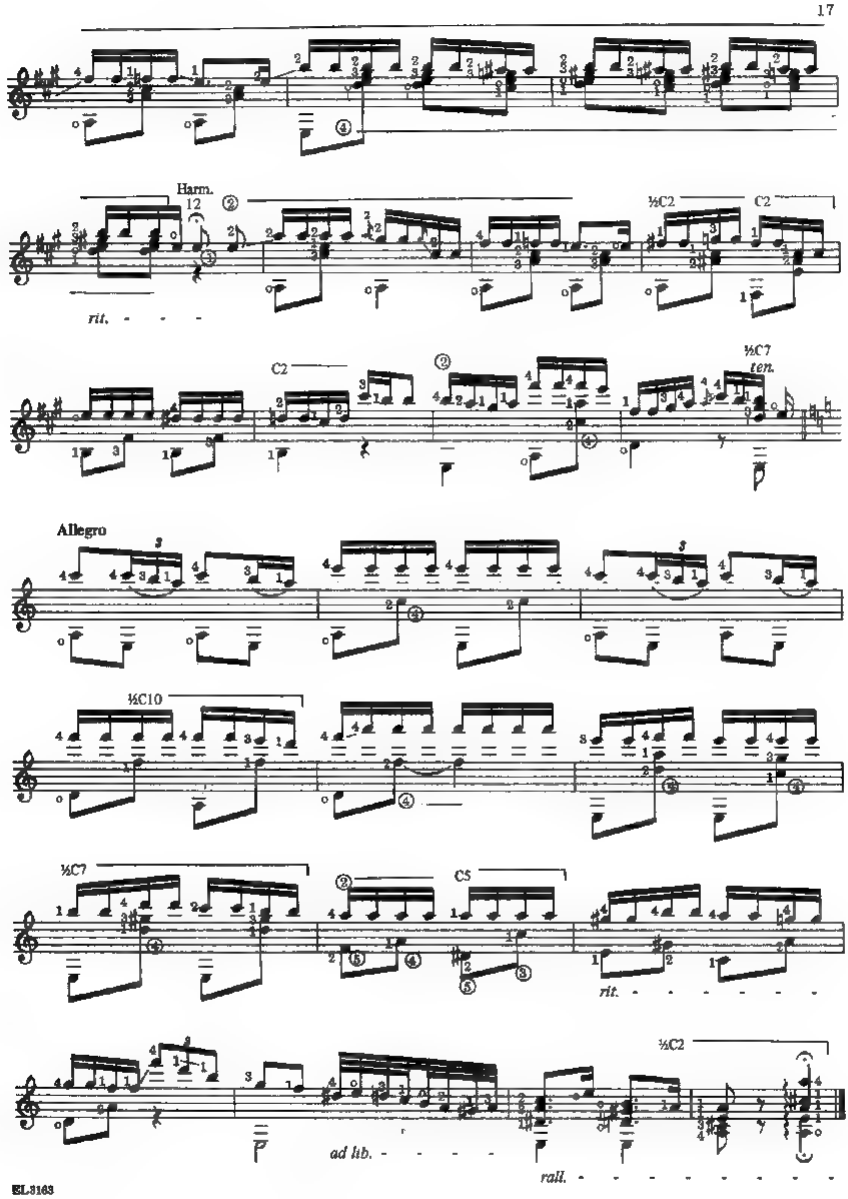

½C5
½C8 ½C7 ½C5
½C5
ad lib.
rit.
Più mosso
½C5
½C9
accel. poco a poco
½C4
C7
ten.
dim.
rit.
meno tempo
½C5

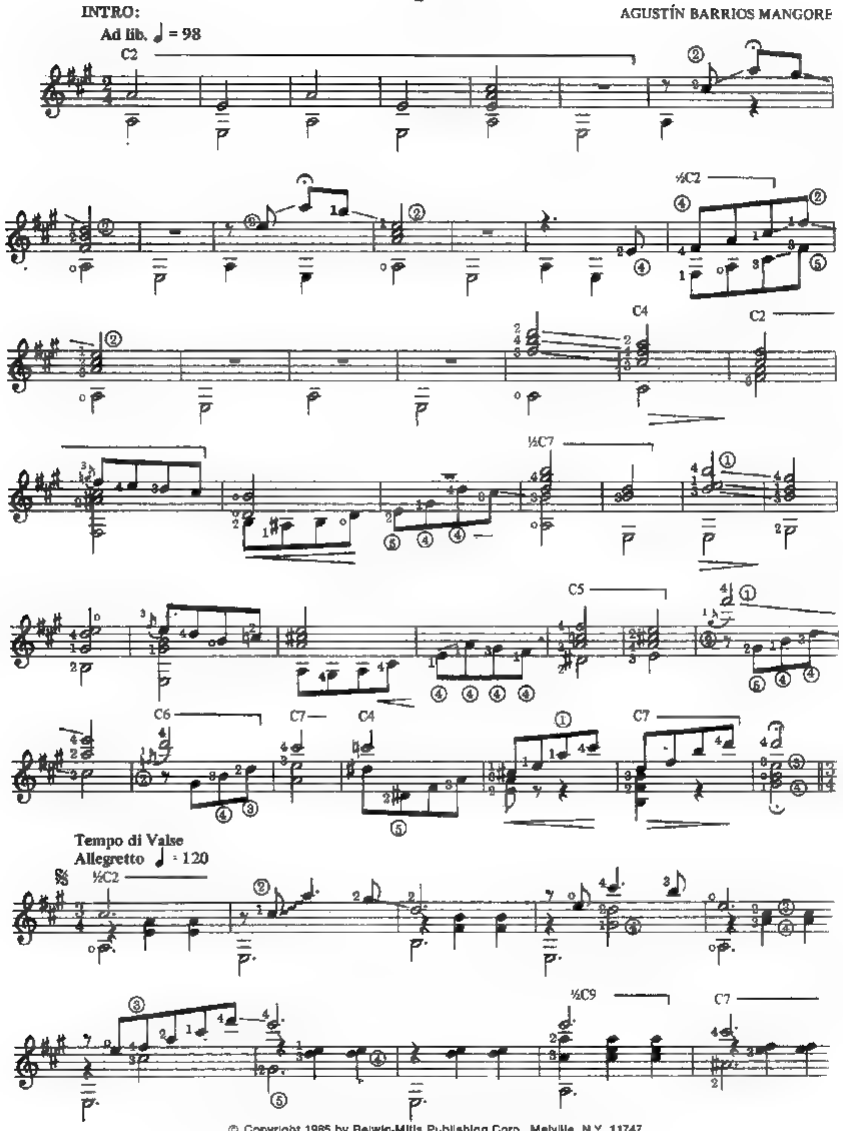

Harm.
12
½C2
C2
rit.
C2
½C7
ten.
Allegro
½C10
½C7
C5
rit.
½C2
ad lib.
rall.

Pepita

INTRO:

AGUSTÍN BARRIOS MANGORE

Ad lib. ♩ = 98



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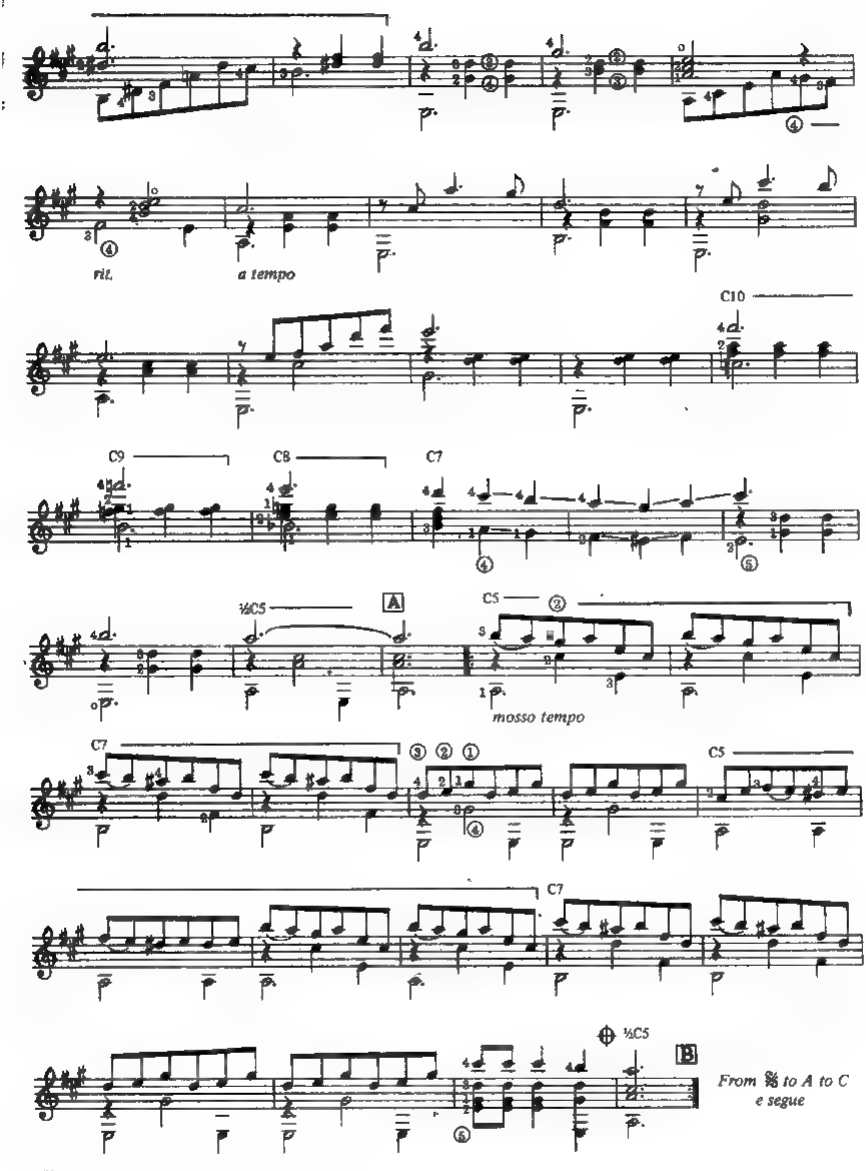
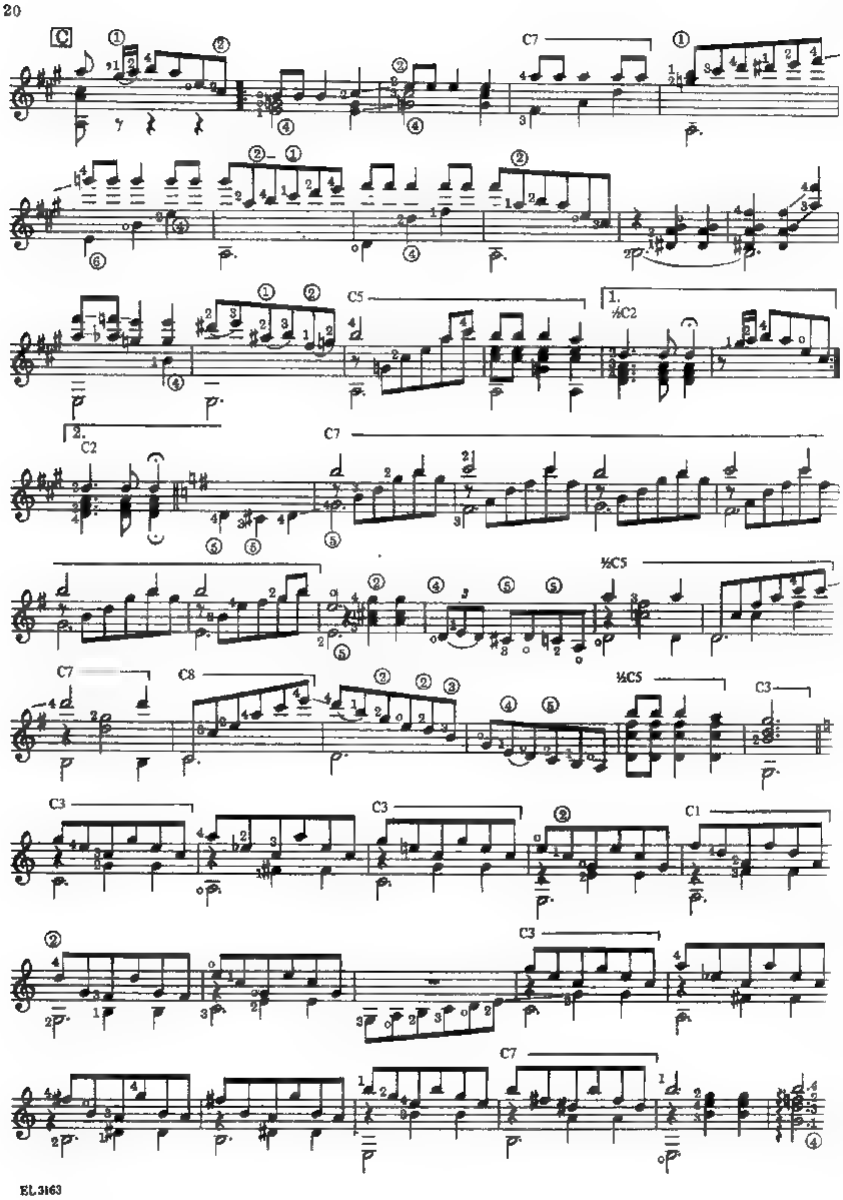
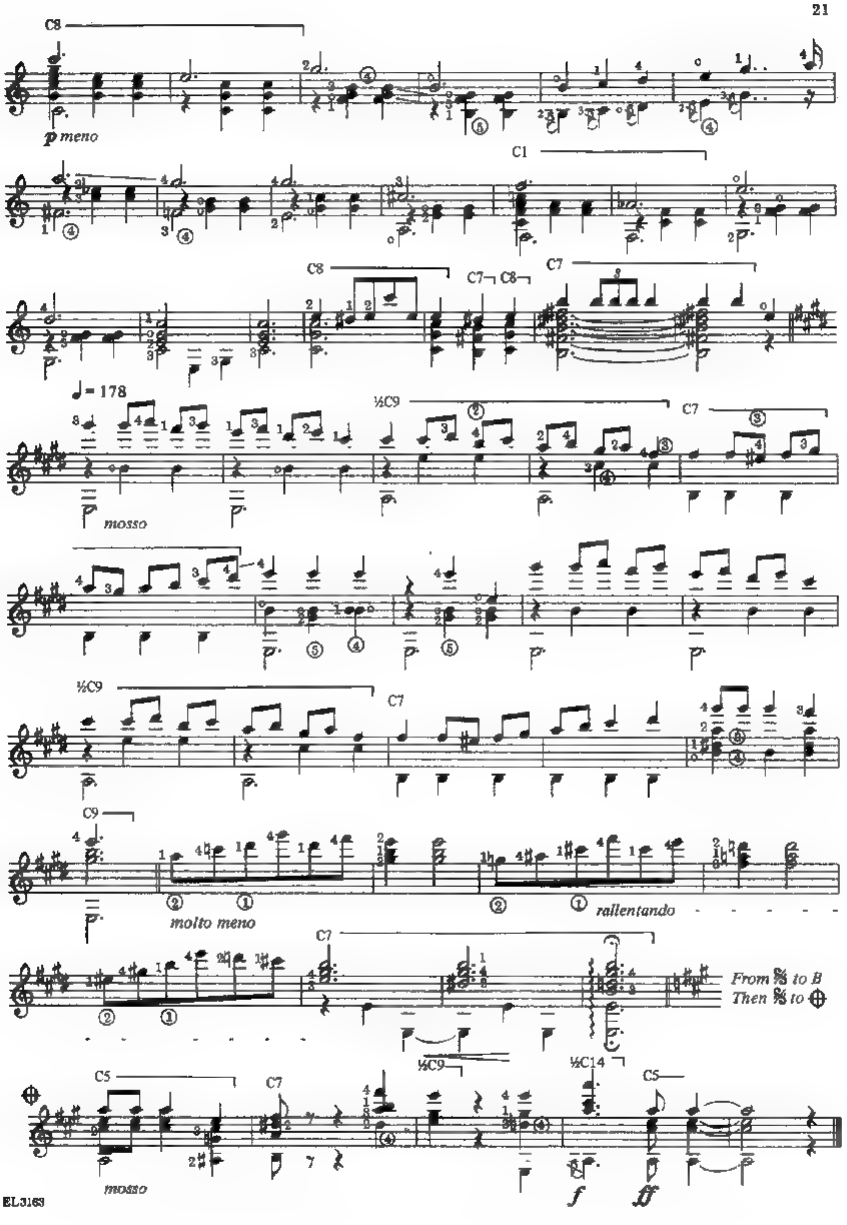
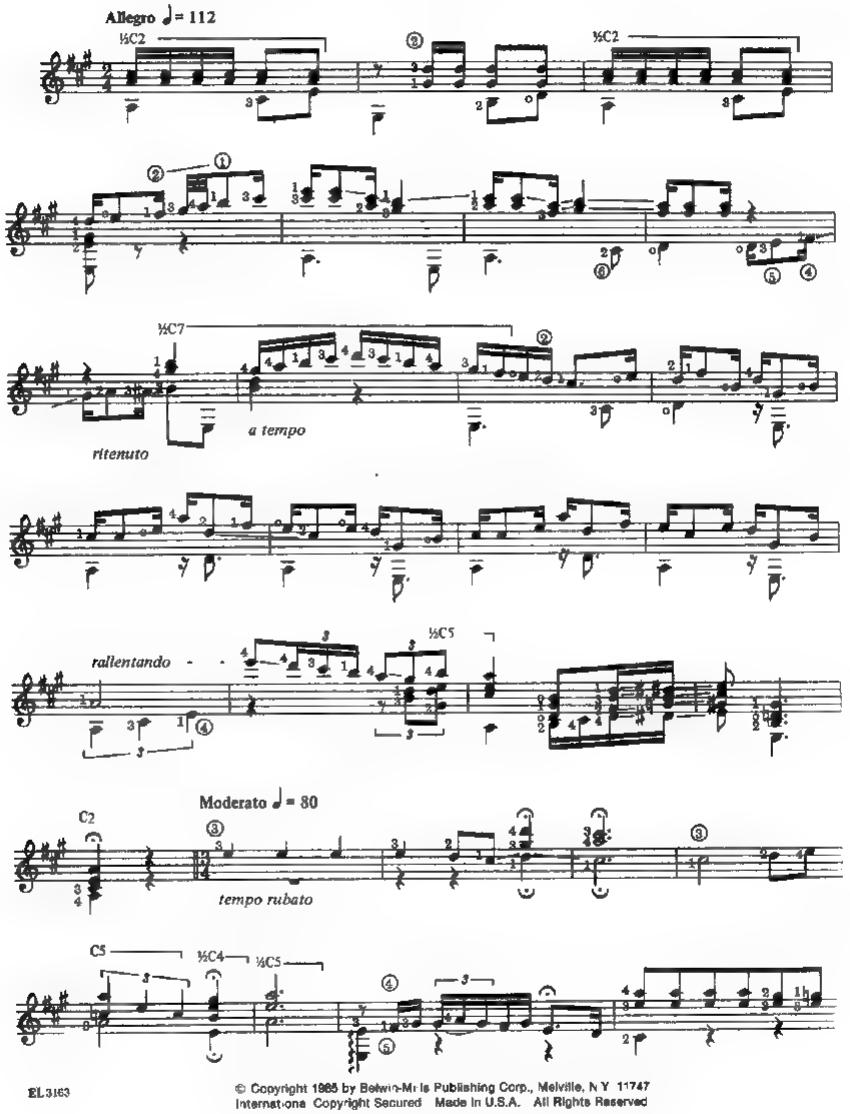

rit.
a tempo
C10
C9
C8
C7
½C5
A
C5
mosso tempo
C7
C5
C7
½C5
B
From 𝄋 to A to C
e segue


C7
C5
1.
½C2
2.
C2
C7
½C5
C7
C8
½C5
C3
C3
C3
C1
C3
C7


C8
p meno
C1
C8
C7
C8
C7
♩= 178
½C9
C7
mosso
½C9
C7
C9
molto meno
rallentando
C7
From 𝄋 to B
Then 𝄋 to ⊕
½C9
½C14
C5
C7
C5
mosso
f
fff

Armonias de America

AGUSTÍN BARRIOS MANGORÉ



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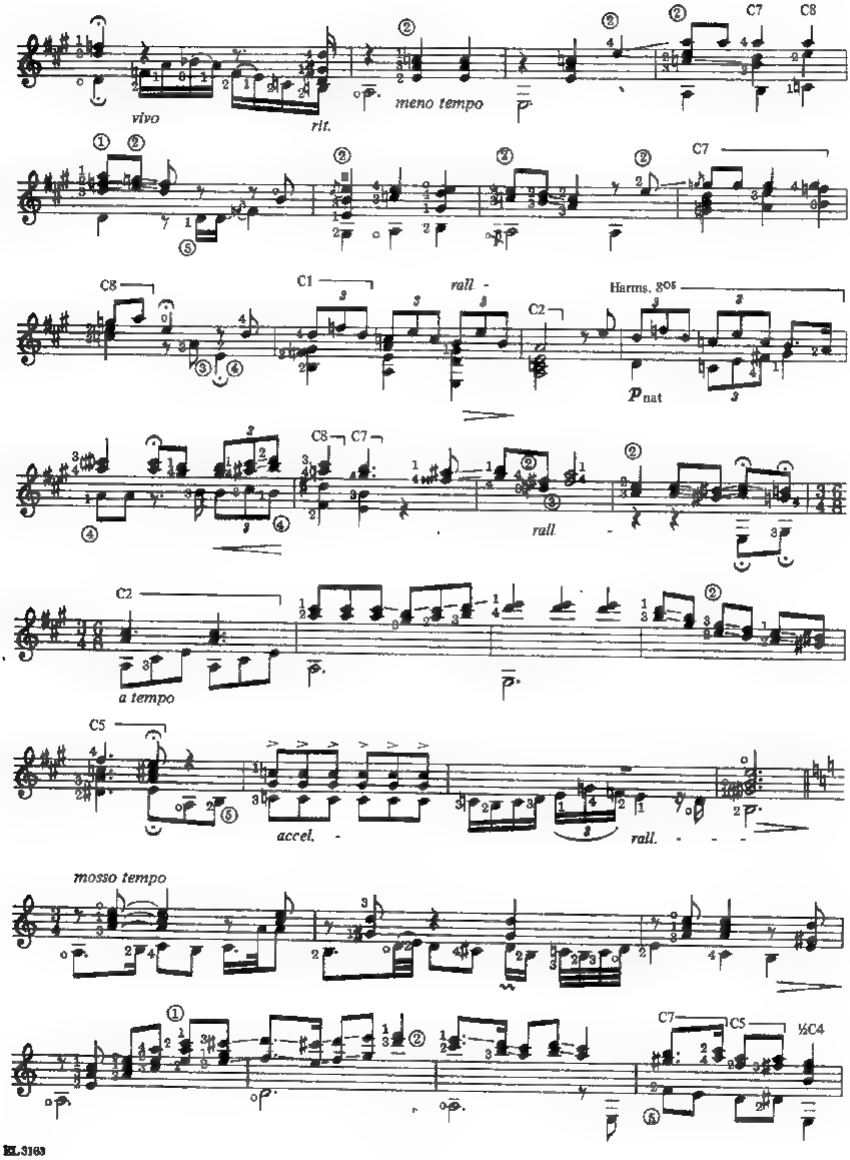
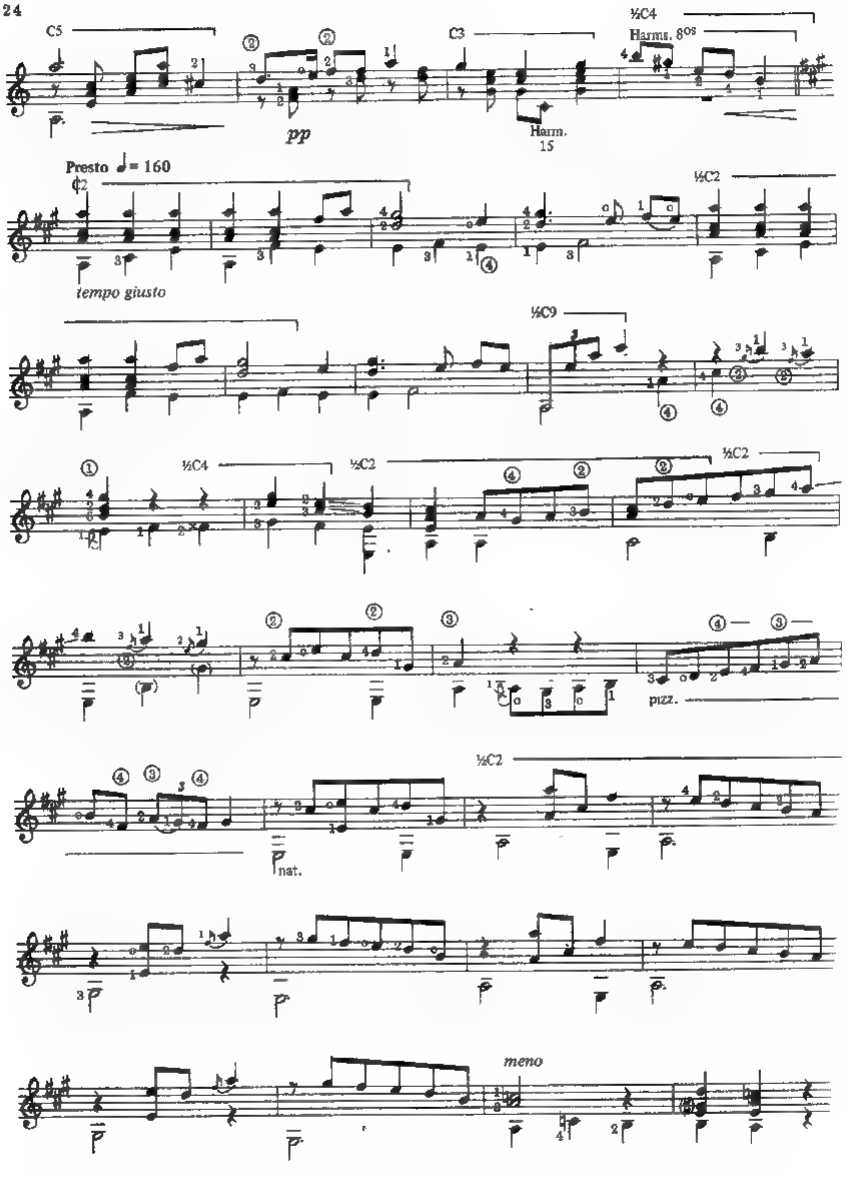
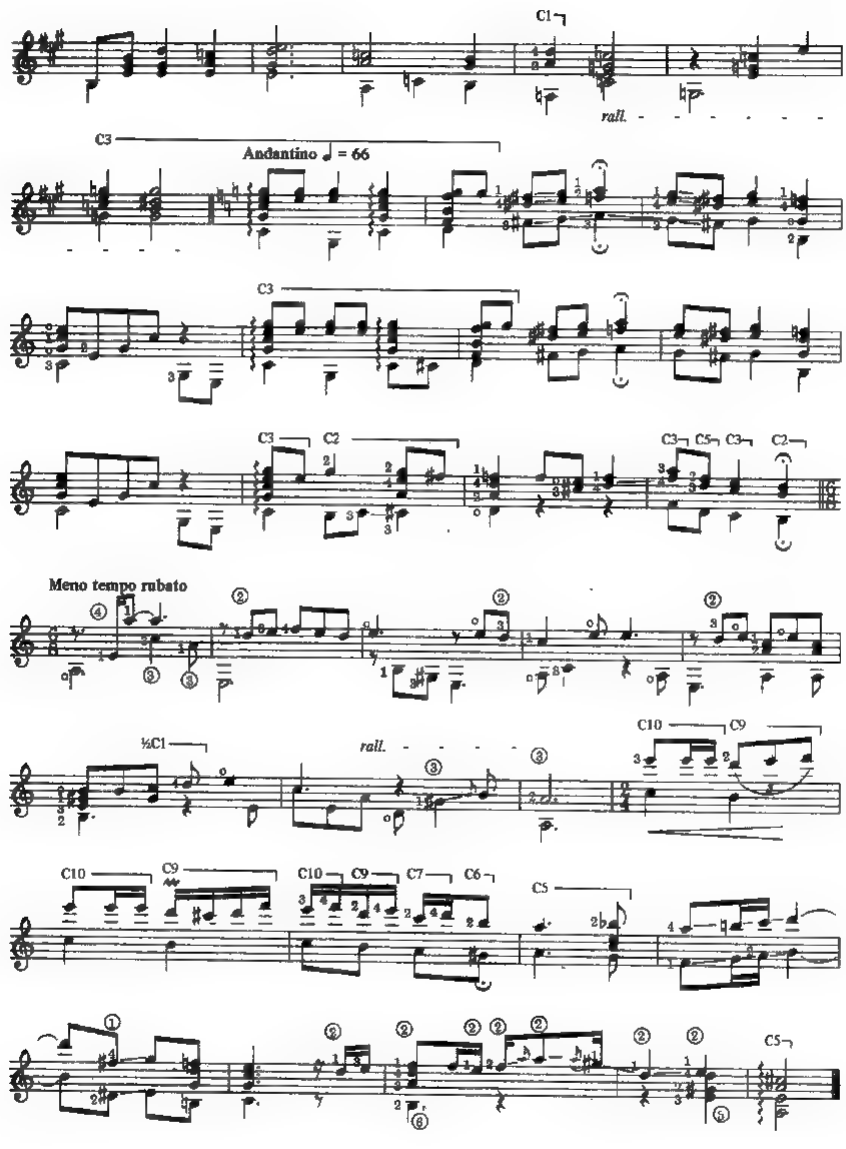
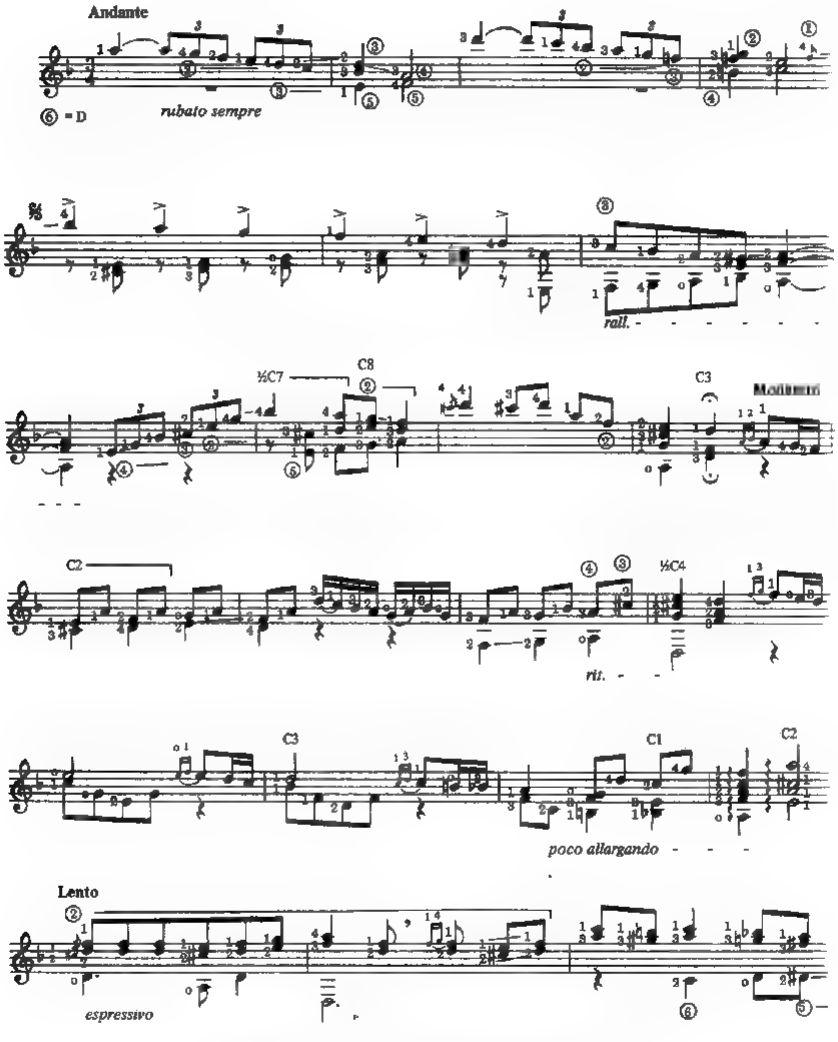

vivo
rit.
meno tempo
C7
C8
C1
rall.
C2
Harms. 8os
p nat
rall.
a tempo
C5
accel.
rall.
mosso tempo
½C4


C5
C3
½C4
Harms. 8va
Harm. 15
pp
Presto ♩= 160
tempo giusto
½C2
½C9
½C4
½C2
½C2
pizz.
½C2
nat.
meno


C1
rall.
C3
Andantino ♩ = 66
C3
C3 C2
C3 C5 C3 C2
Meno tempo rubato
½C1
rall.
C10 C9
C10 C9
C10 C9 C7 C6
C5
C5

Estilo Uruguayo

AGUSTÍN BARRIOS MANGORE



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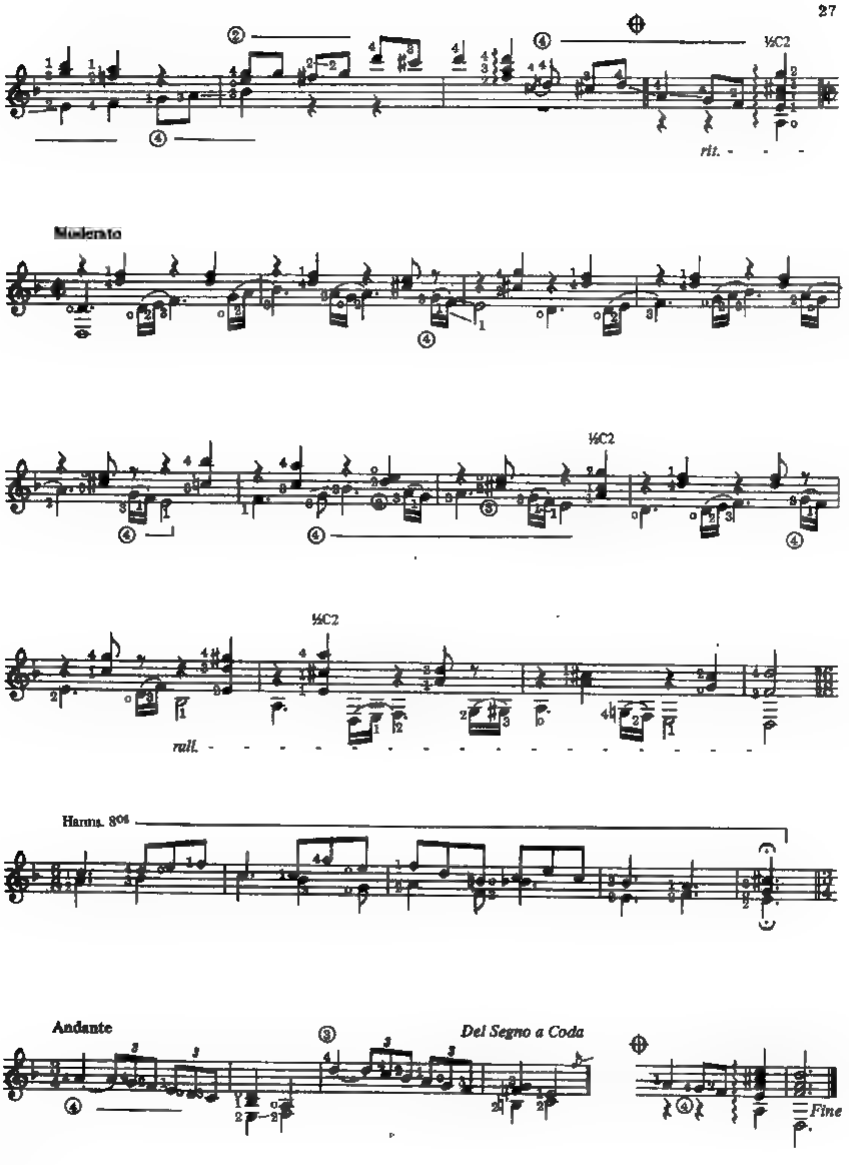
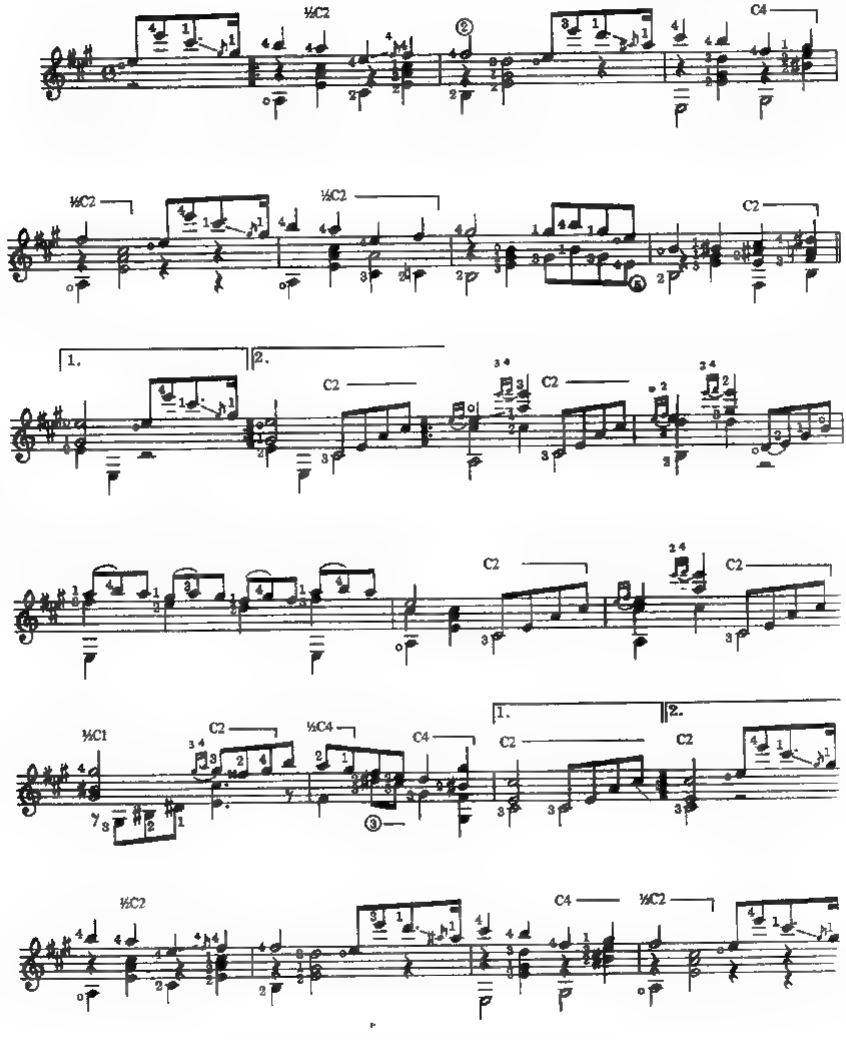

½C2
rit.
Moderato
½C2
½C2
rall.
Harms. 8va
Andante
Del Segno a Coda
Fine

Tú y yo

(Gavota)

Alphons Czibulka (1842-1894)
Transcribed by
AGUSTÍN BARRIOS MANGORÉ



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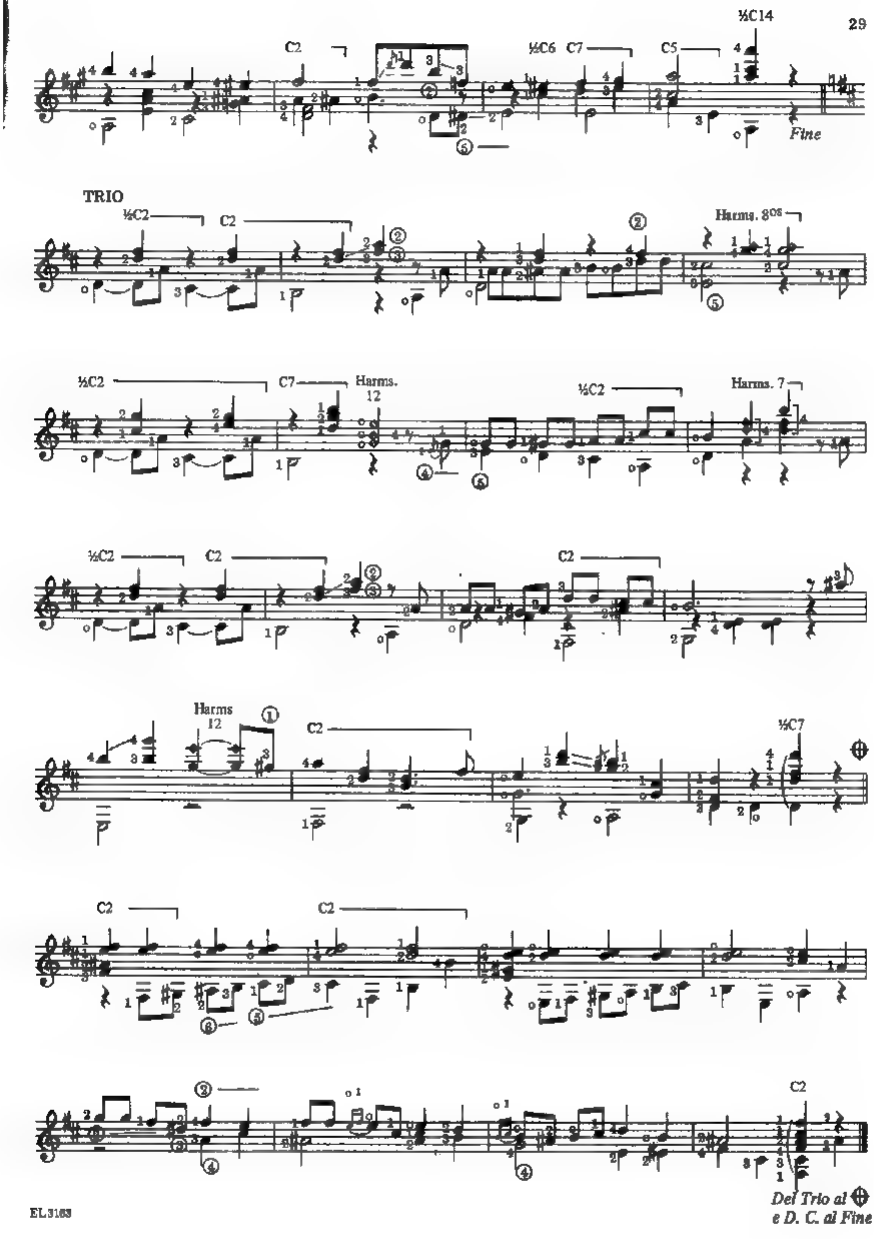
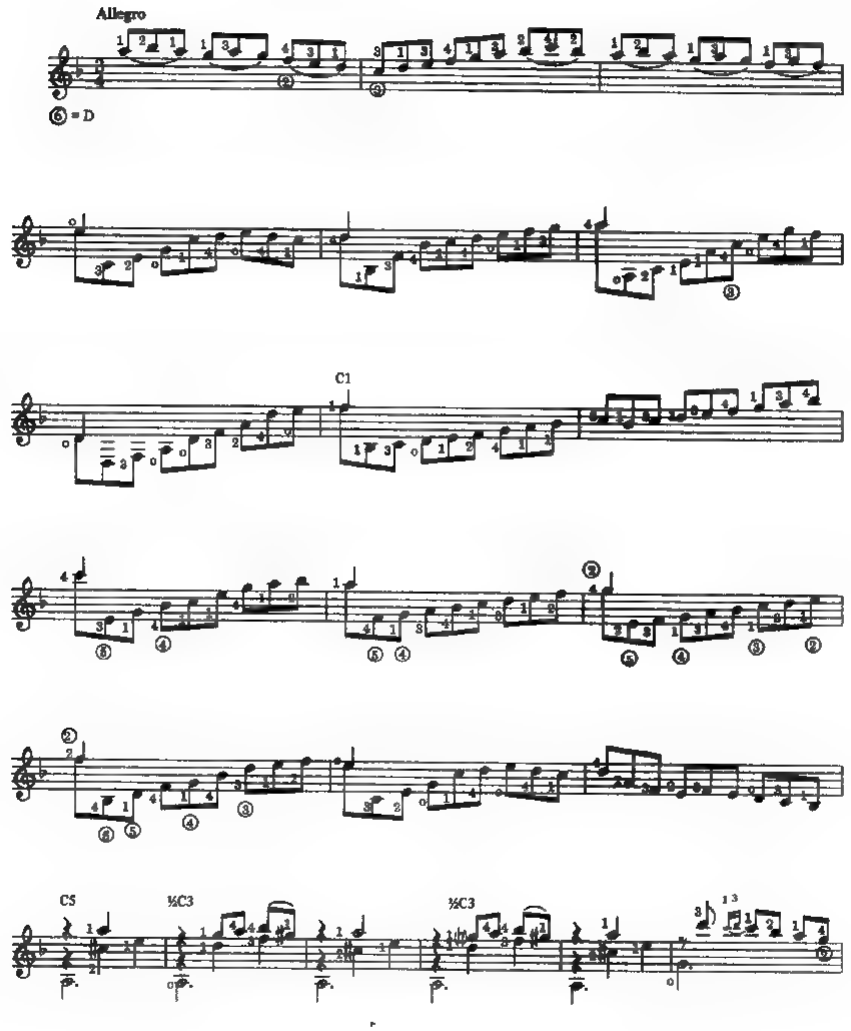

½C14
C2
½C6
C7
C5
Fine
TRIO
½C2
C2
Harms. 3os
½C2
C7
Harms. 12
½C2
Harms. 7
½C2
C2
C2
Harms 12
C2
½C7
C2
C2
C2
Del Trio al
e D. C. al Fine

Capricho Espanol

AGUSTÍN BARRIOS MANGORÉ



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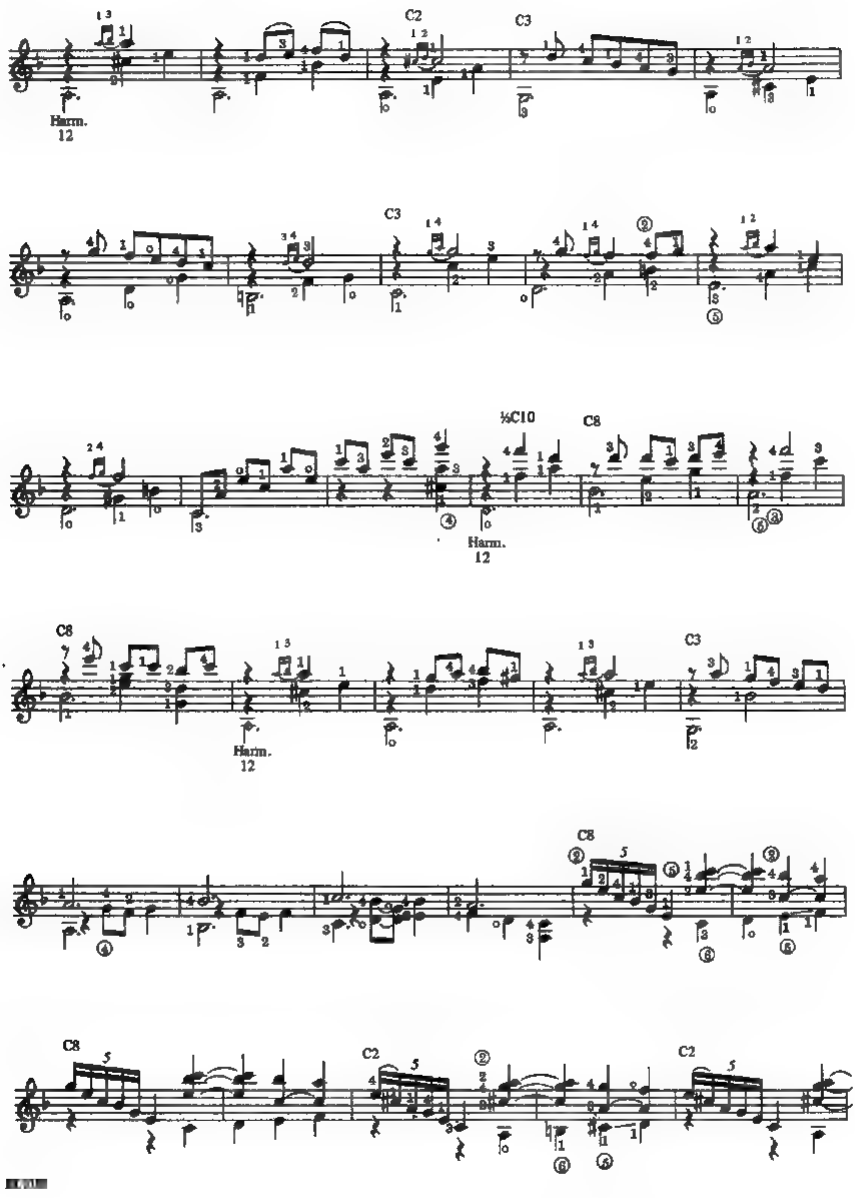
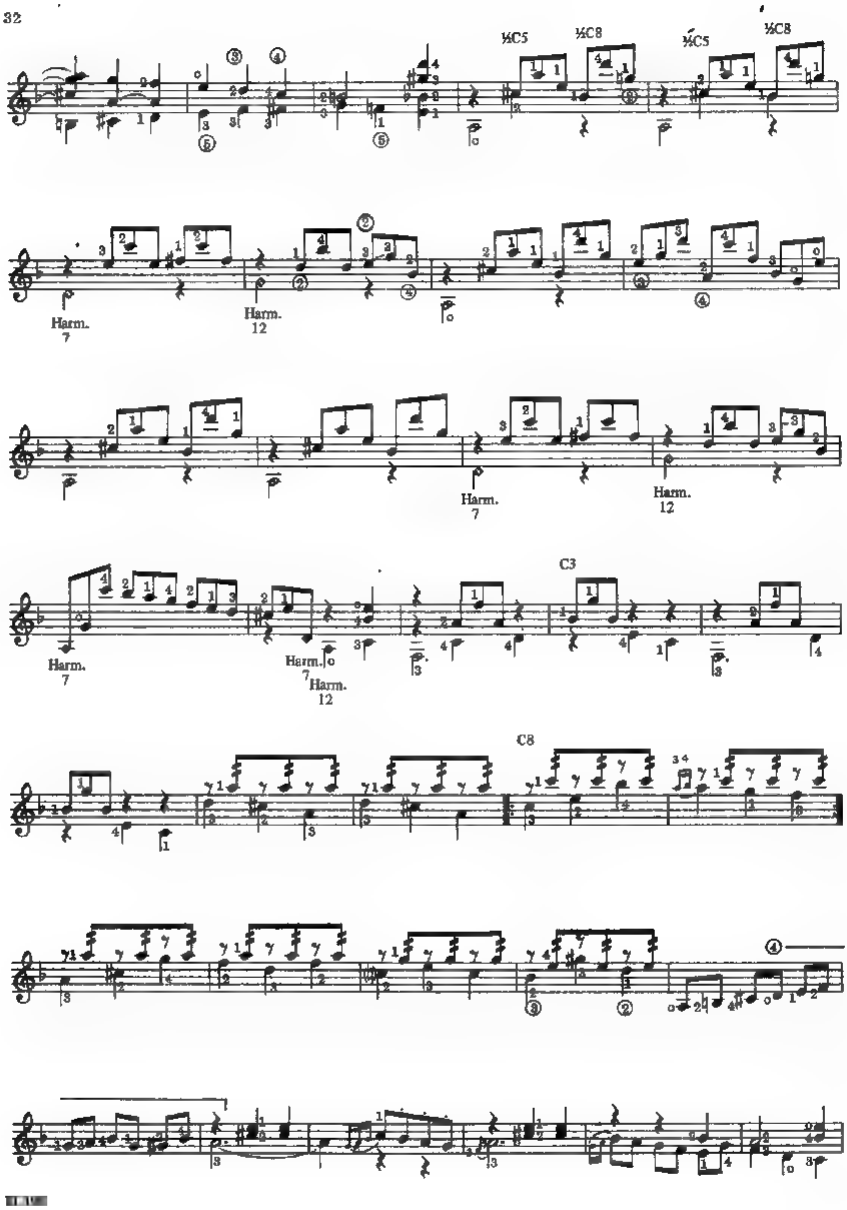
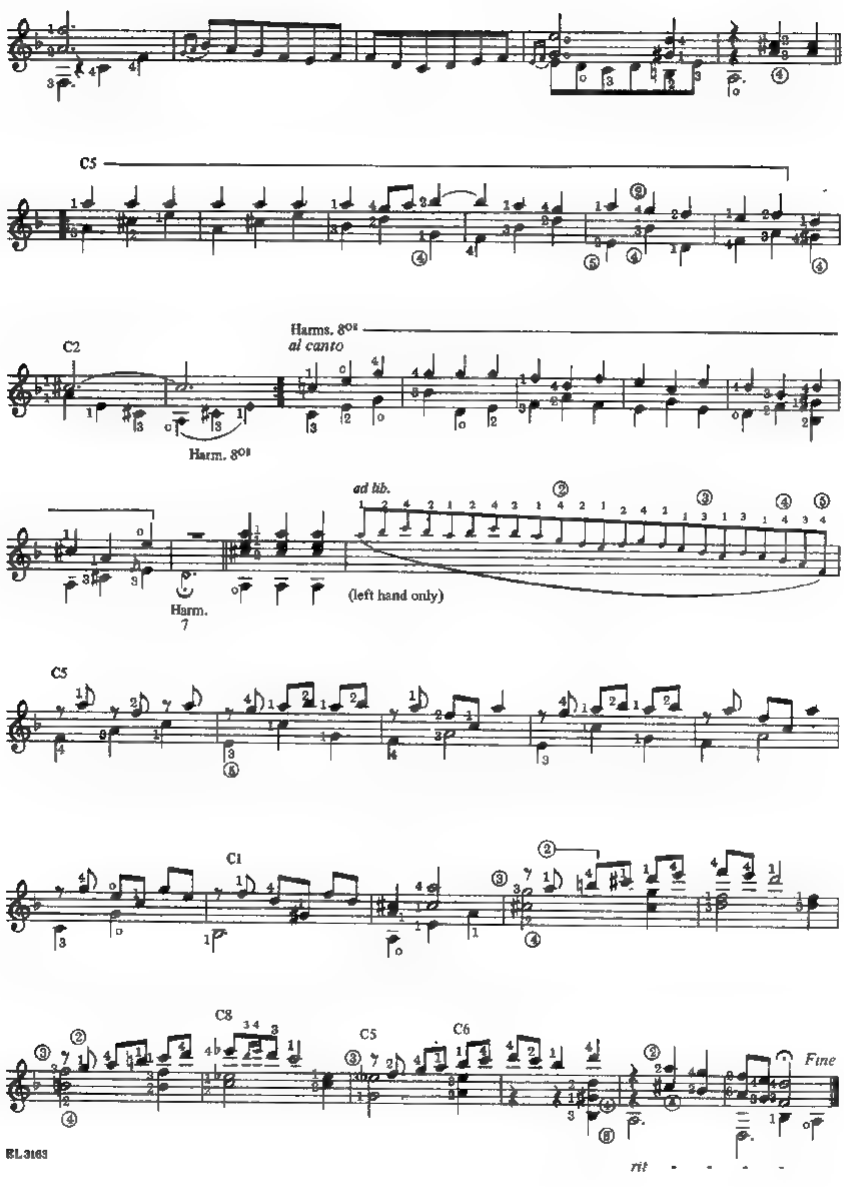
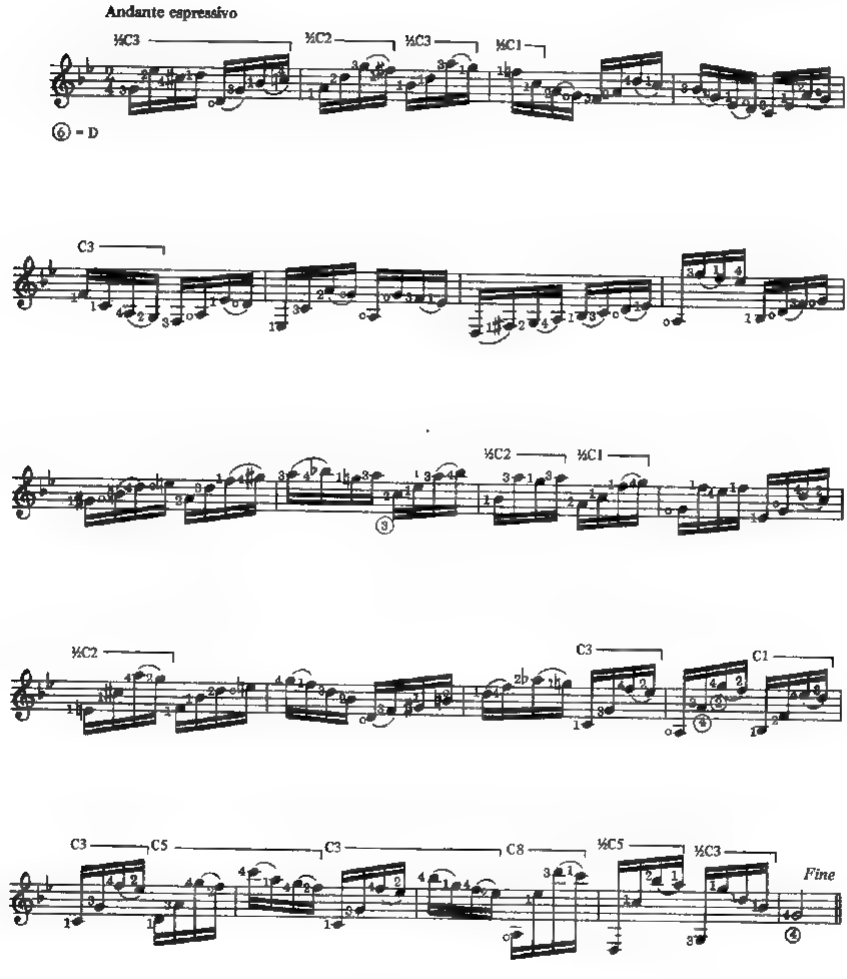

C2
C3
Harm.
12
C3
½C10
C8
Harm.
12
C8
Harm.
12
C3
C8
C8
C2
C2


½C5
½C8
½C5
½C8
Harm. 7
Harm. 12
Harm. 7
Harm. 12
Harm. 7
Harm. 7
Harm. 12
C3
C8


C5
C2
Harms. 8va
al canto
Harm. 8va
ad lib.
Harm.
7
(left hand only)
C5
C1
C8
C5
C6
Fine
rit

Estudio en Sol menor

AGUSTÍN BARRIOS MANGORÉ



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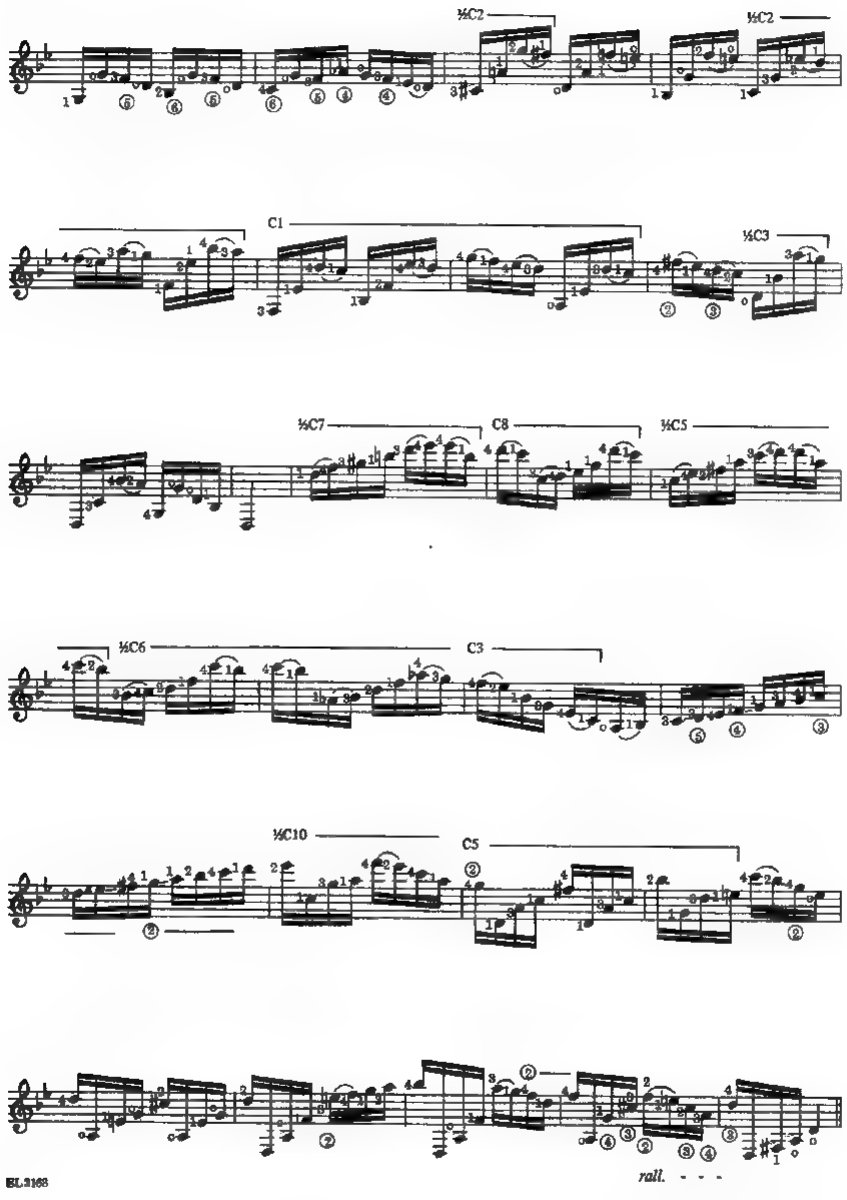
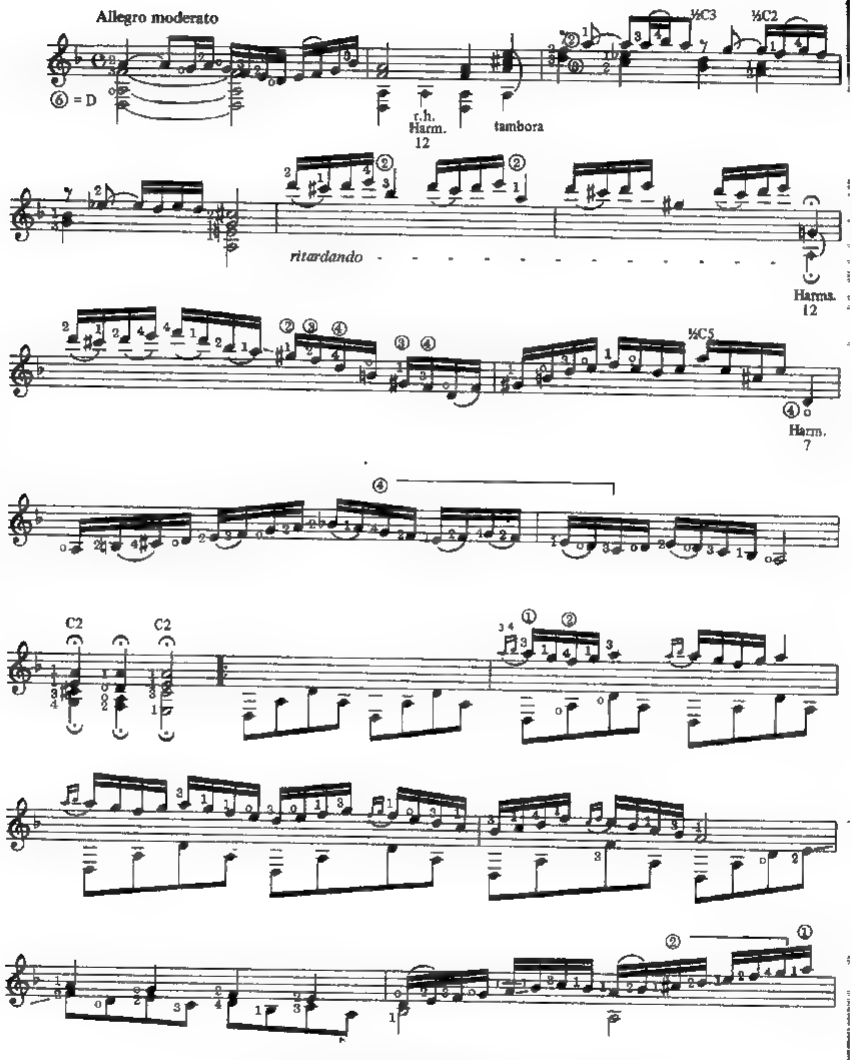

½C2
½C2
C1
½C3
½C7
C8
½C5
½C6
C3
½C10
C5
rall.

Serenata Morisca

AGUSTÍN BARRIOS MANGORÉ



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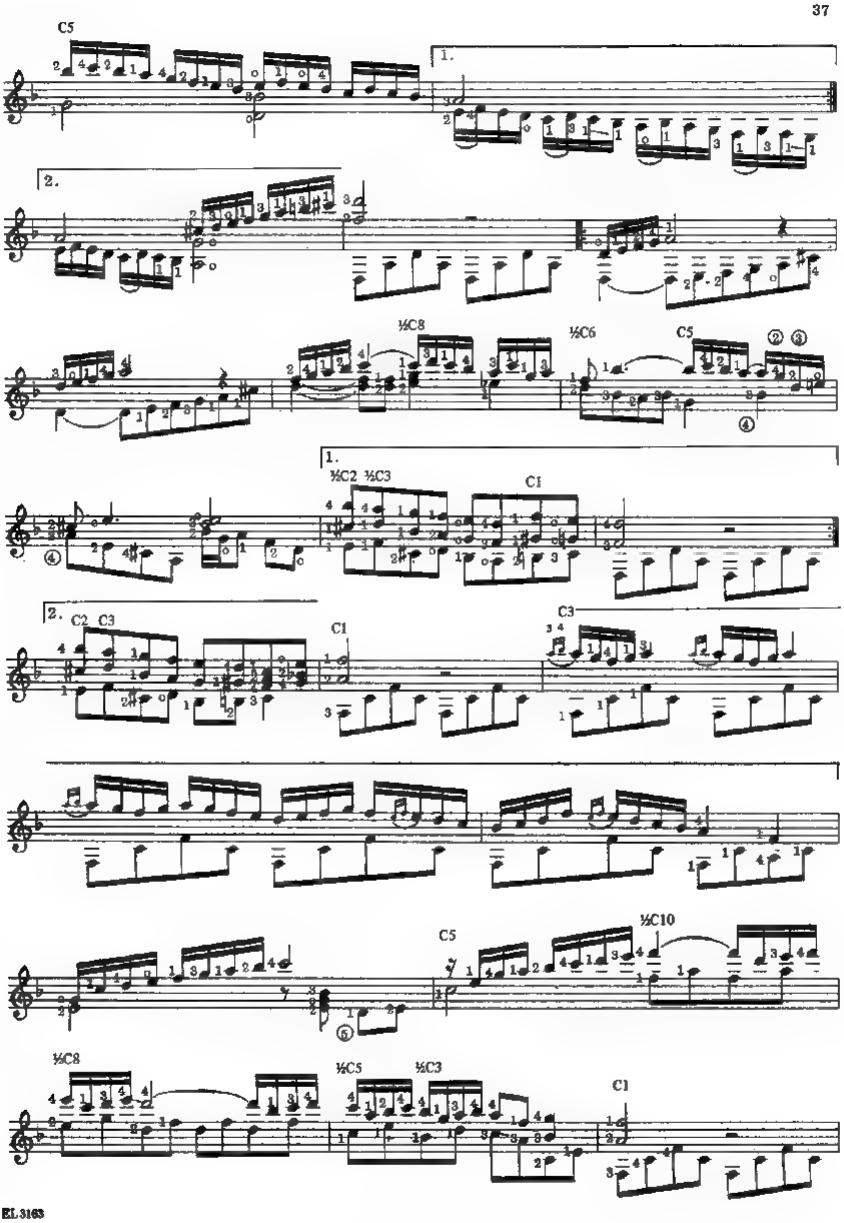
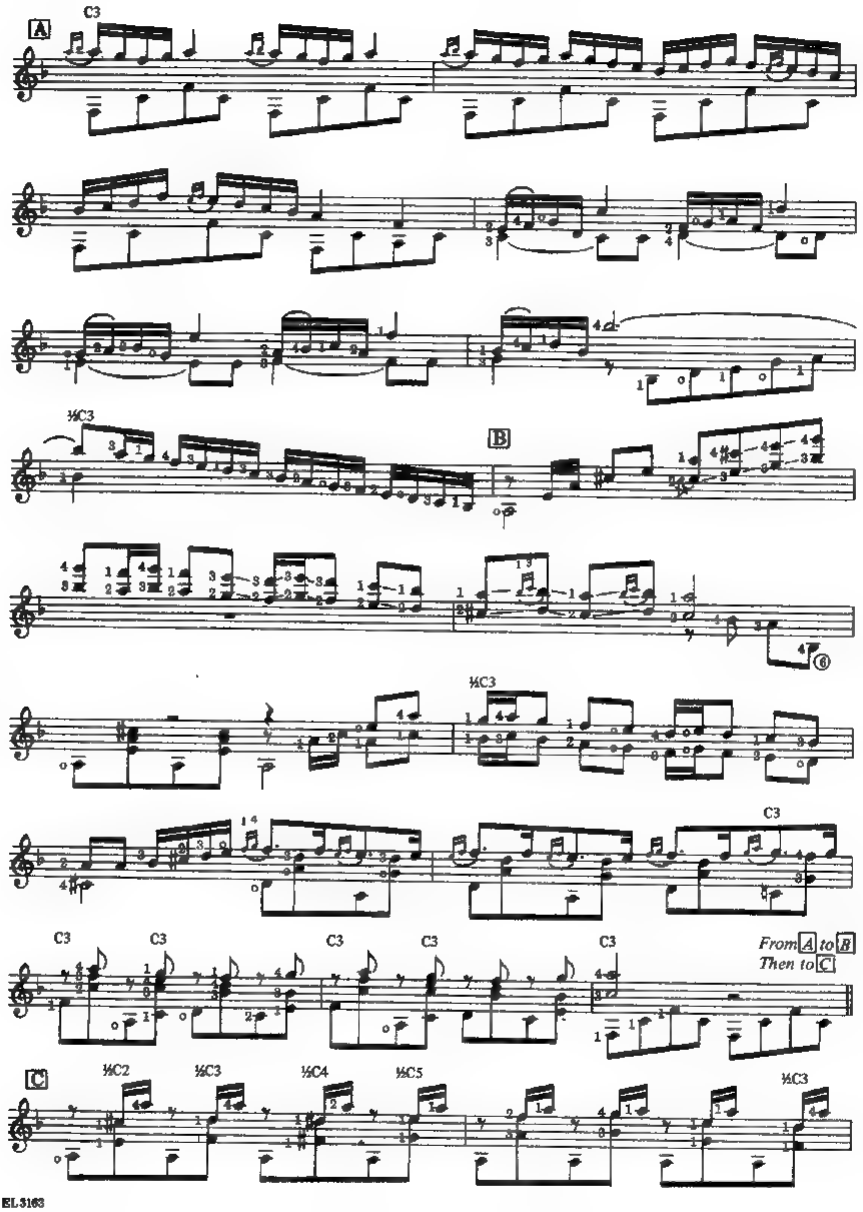
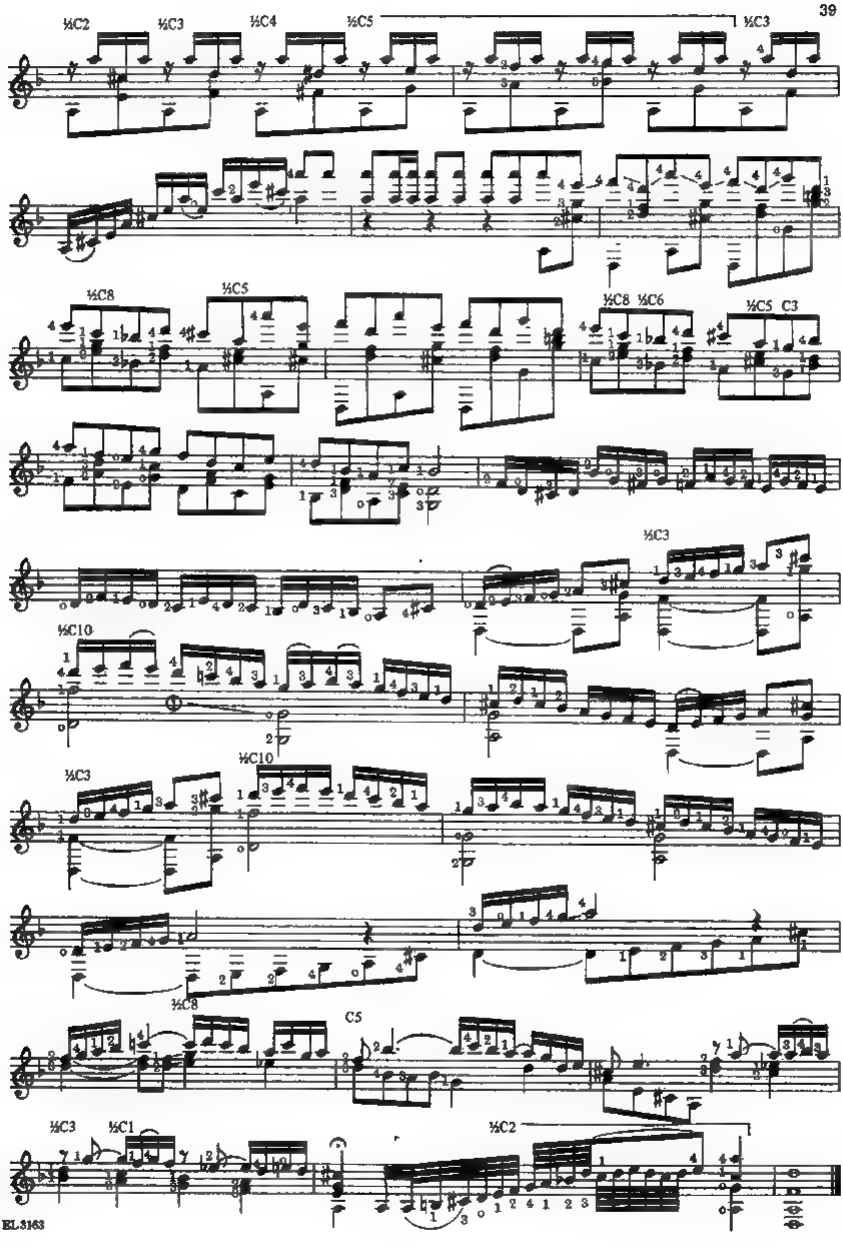

C5
1.
2.
½C8
½C6
C5
1.
½C2 ½C3
C1
2. C2 C3
C1
C3
C5
½C10
½C8
½C5
½C3
C1

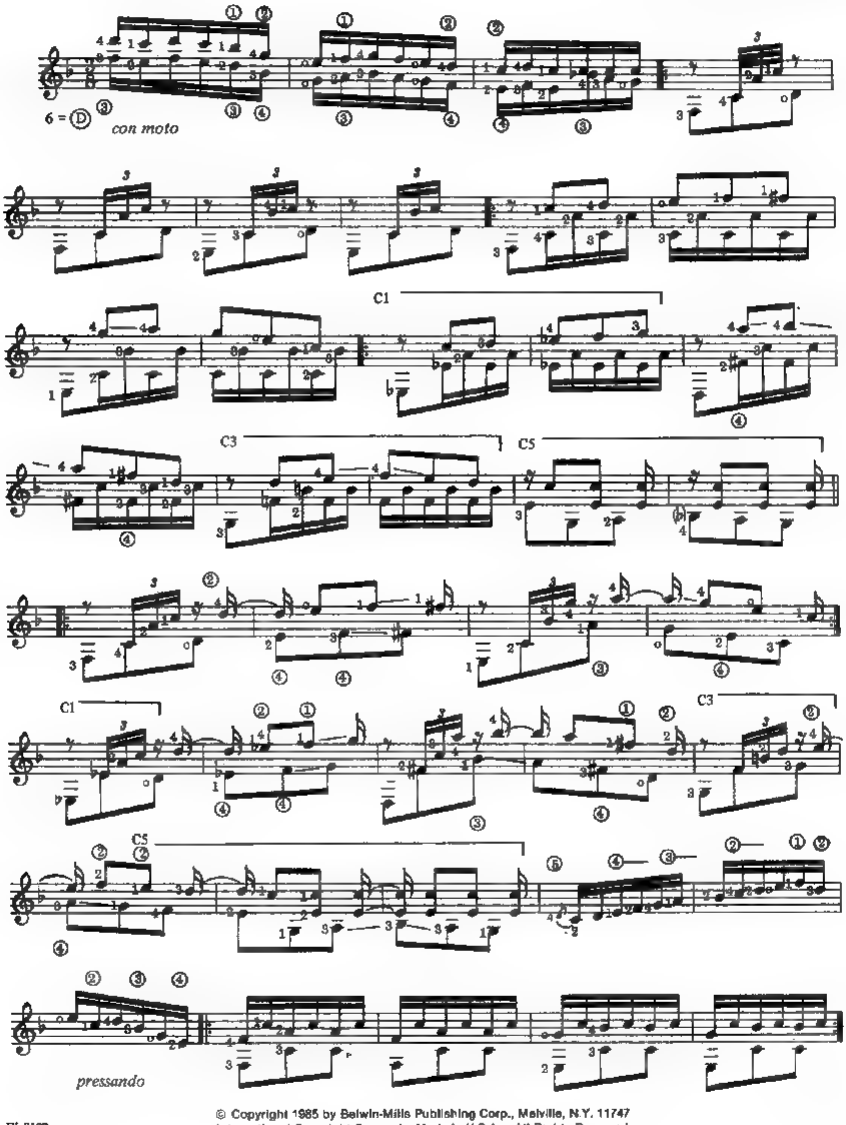

A
C3
½C3
B
½C3
C3
C3
C3
C3
C3
C3
From A to B
Then to C
C
½C2
½C3
½C4
½C5
½C3


½C2
½C3
½C4
½C5
½C3
½C8
½C5
½C8 ½C6
½C5 C3
½C3
½C10
½C3
½C10
½C8
C5
½C3
½C1
½C2

Pericon

Allegro ♩ = 58-60

AGUSTÍN BARRIOS MANGORÉ



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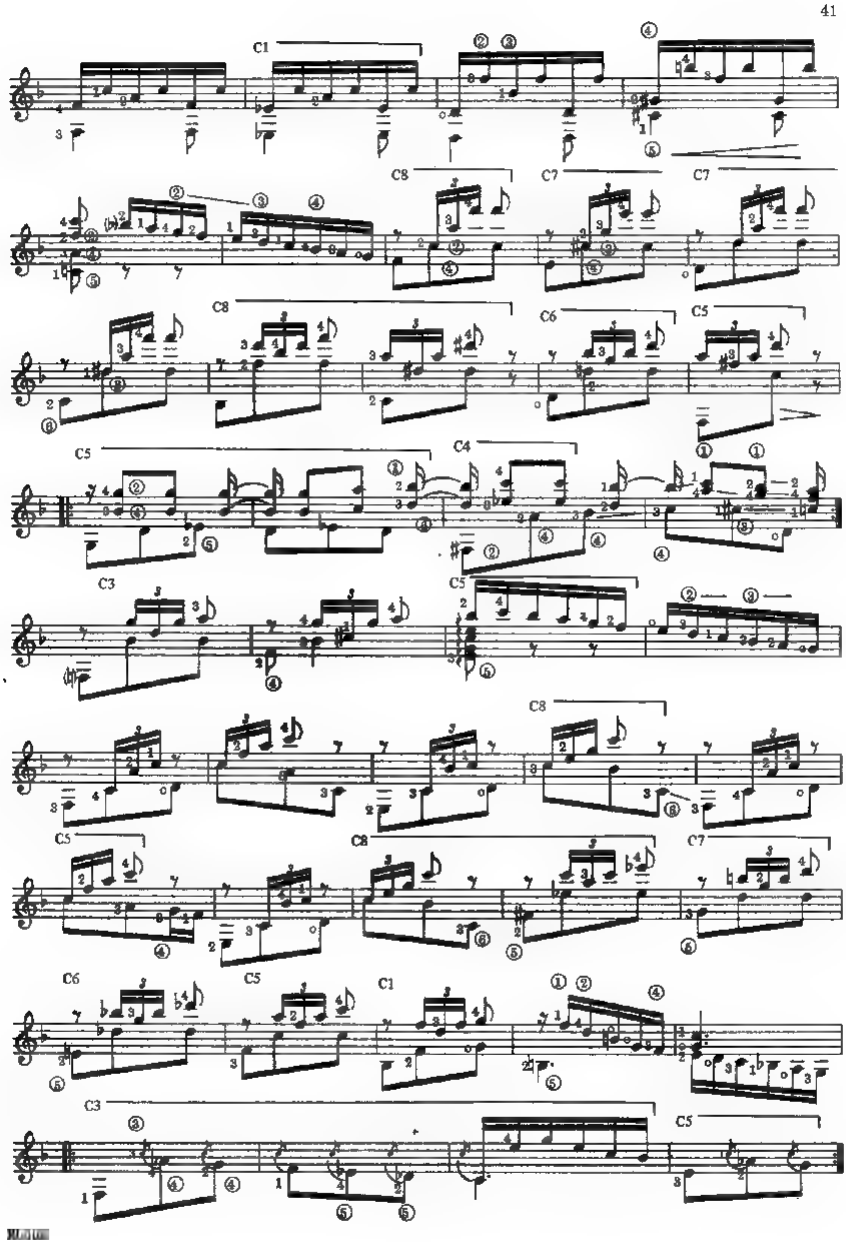
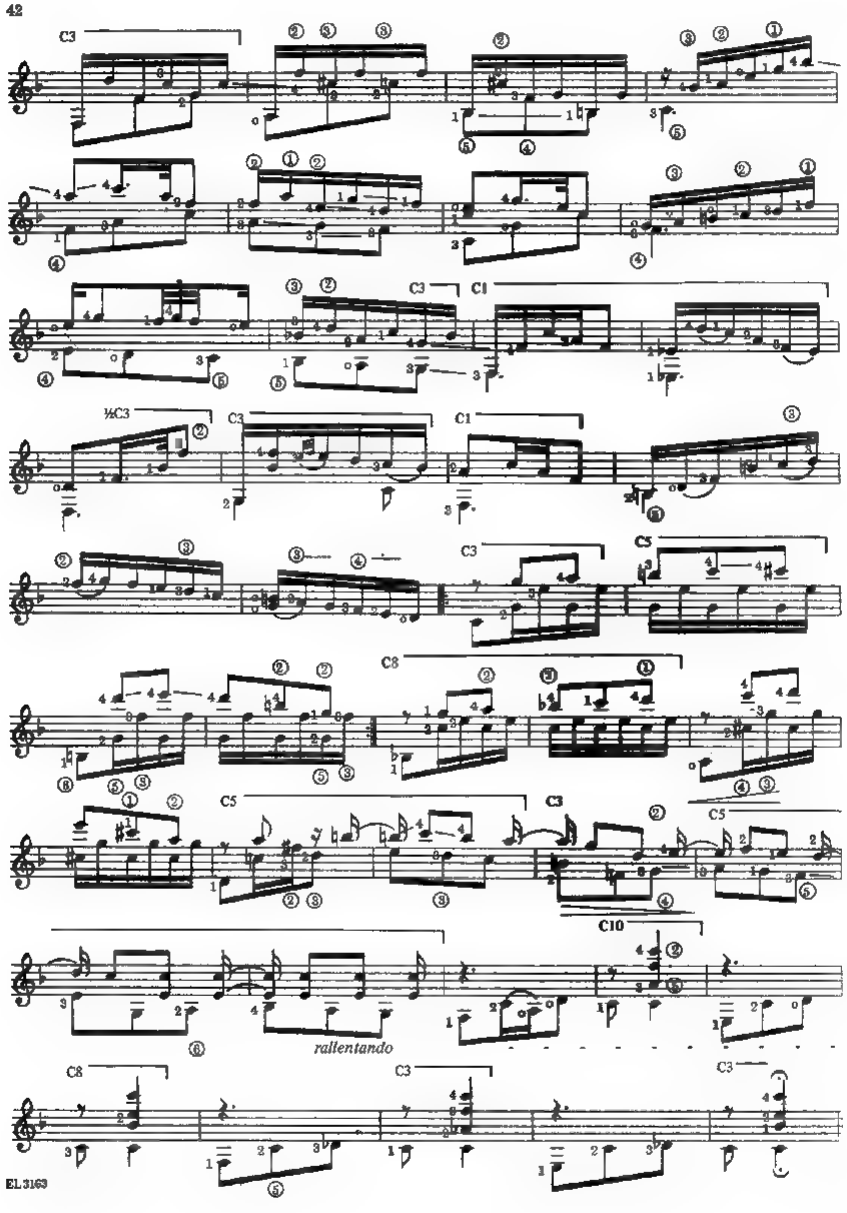
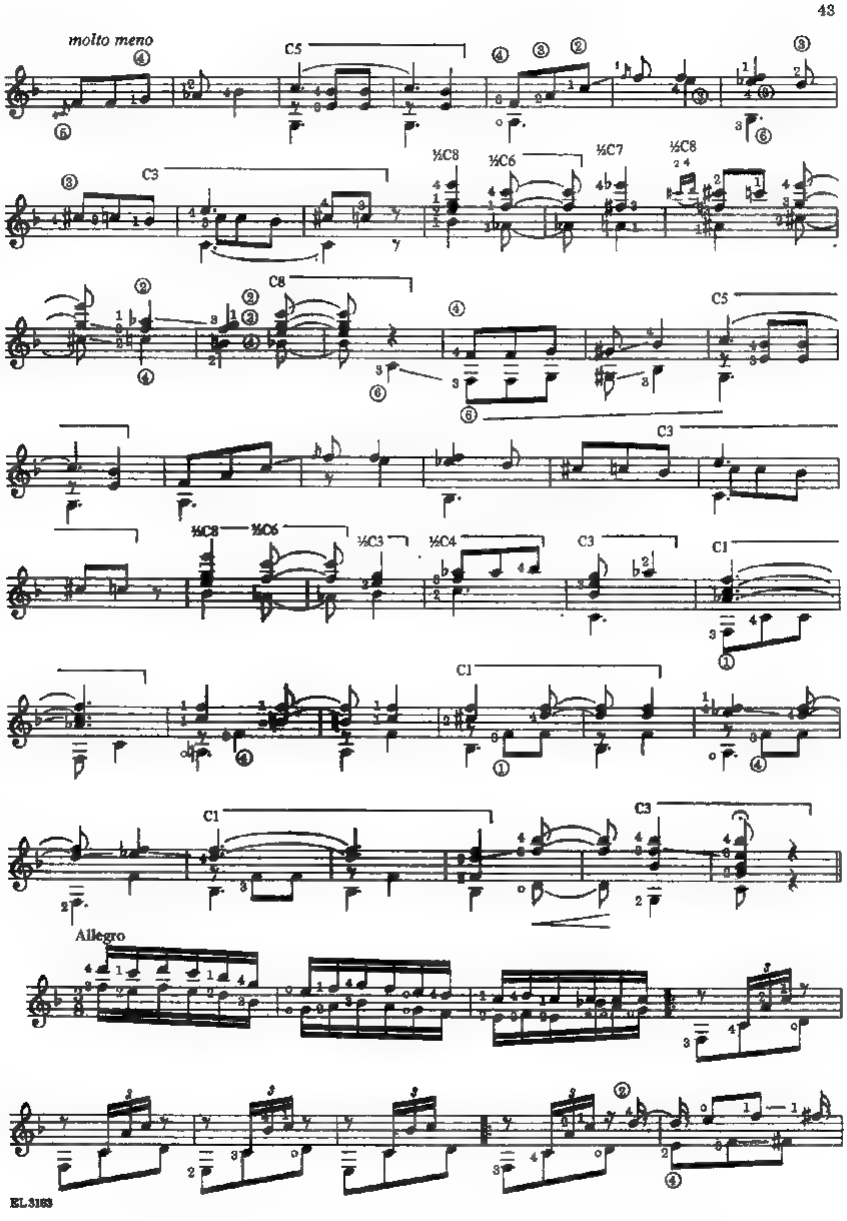
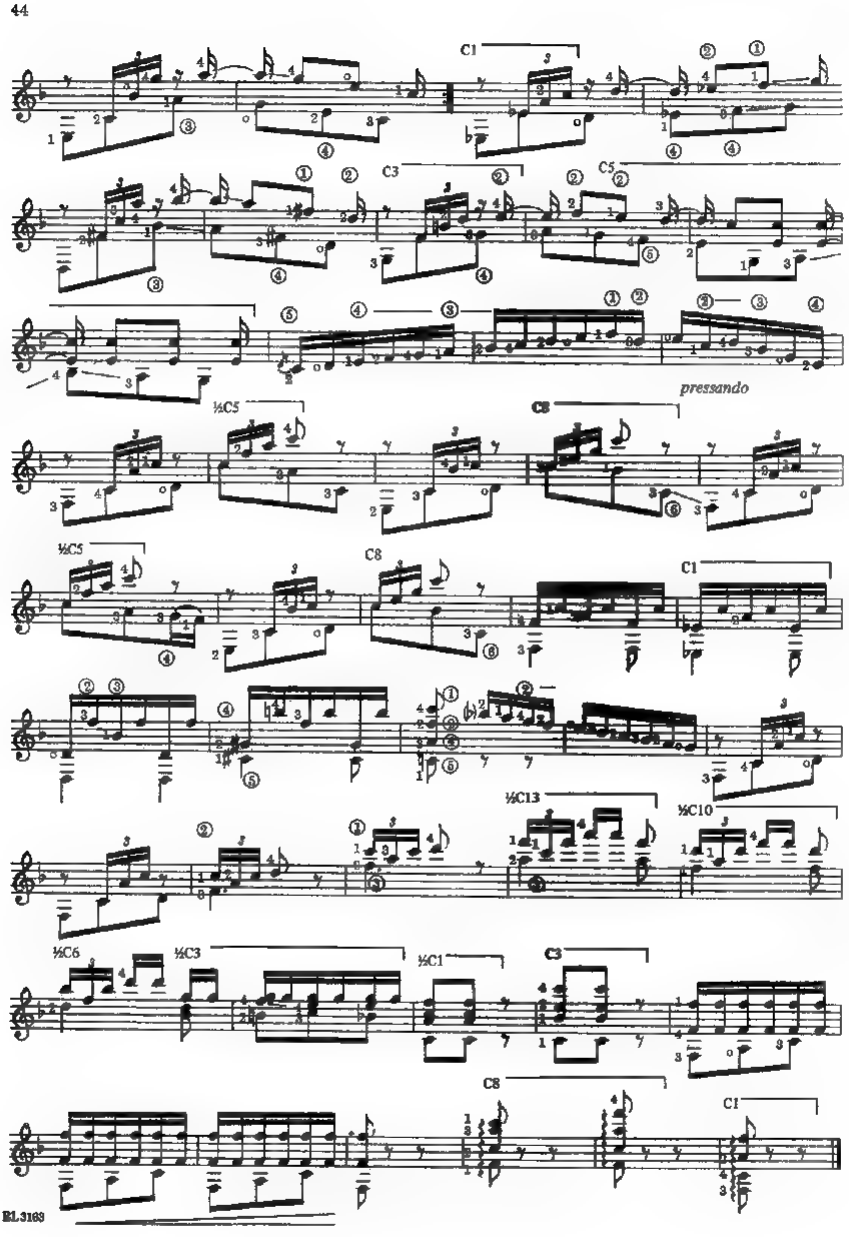

C1
C8
C7
C7
C8
C6
C5
C5
C4
C3
C5
C8
C5
C8
C7
C6
C5
C1
C3
C5

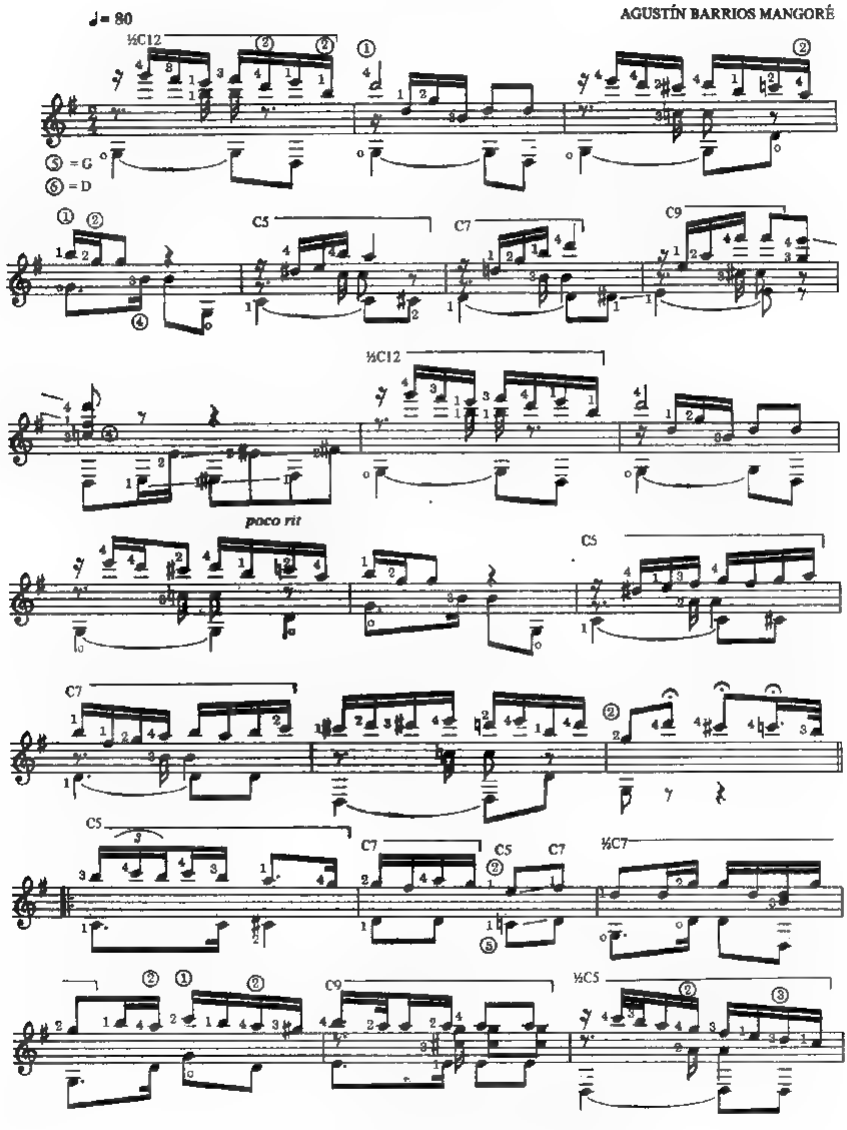

C3
C1
½C3
C5
C8
C10
ralltentando


molto meno
C5
½C8
½C6
½C7
½C8
C3
C8
C5
C3
½C8
½C6
½C3
½C4
C3
C1
C1
C1
C3
Allegro


C1
C3
C5
pressando
½C5
C8
½C5
C8
C1
½C13
½C10
½C6
½C3
½C1
C3
C8
C1

Tango No. 2

AGUSTÍN BARRIOS MANGORÉ



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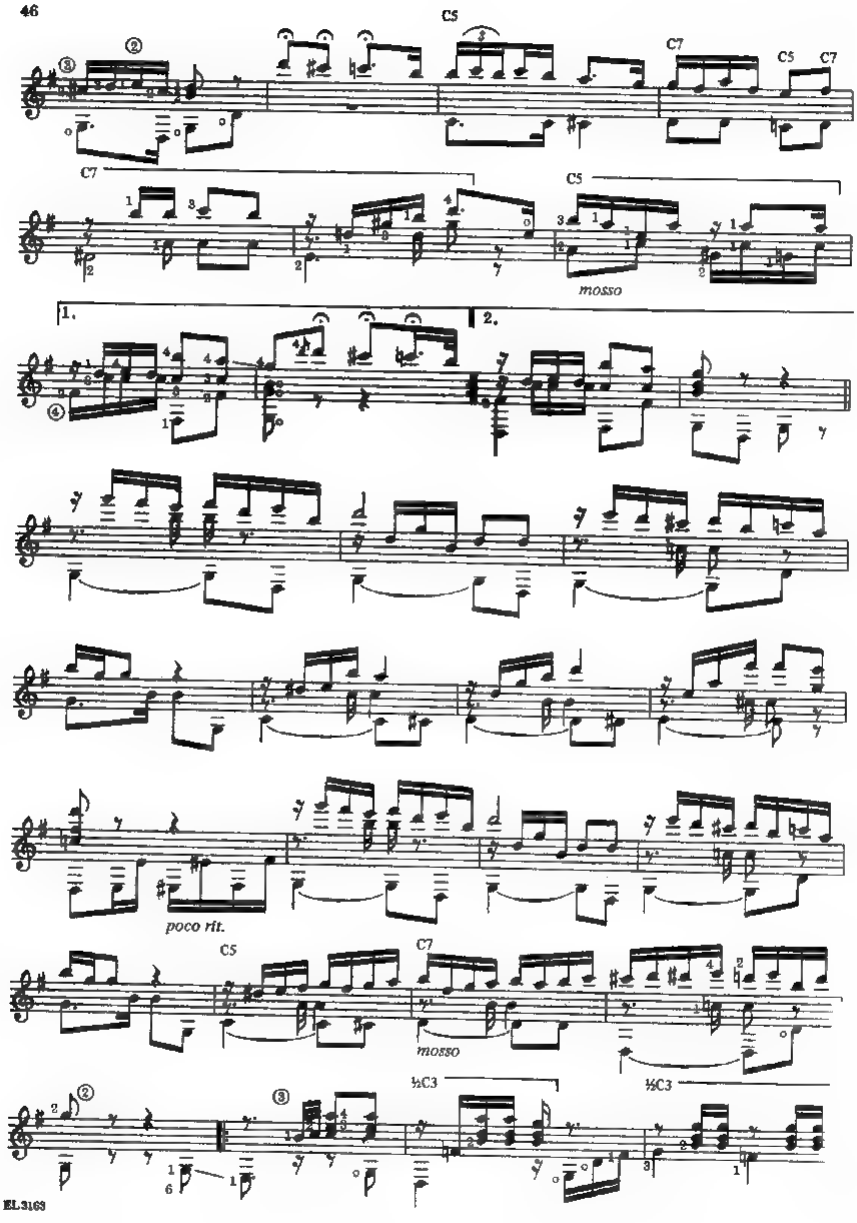
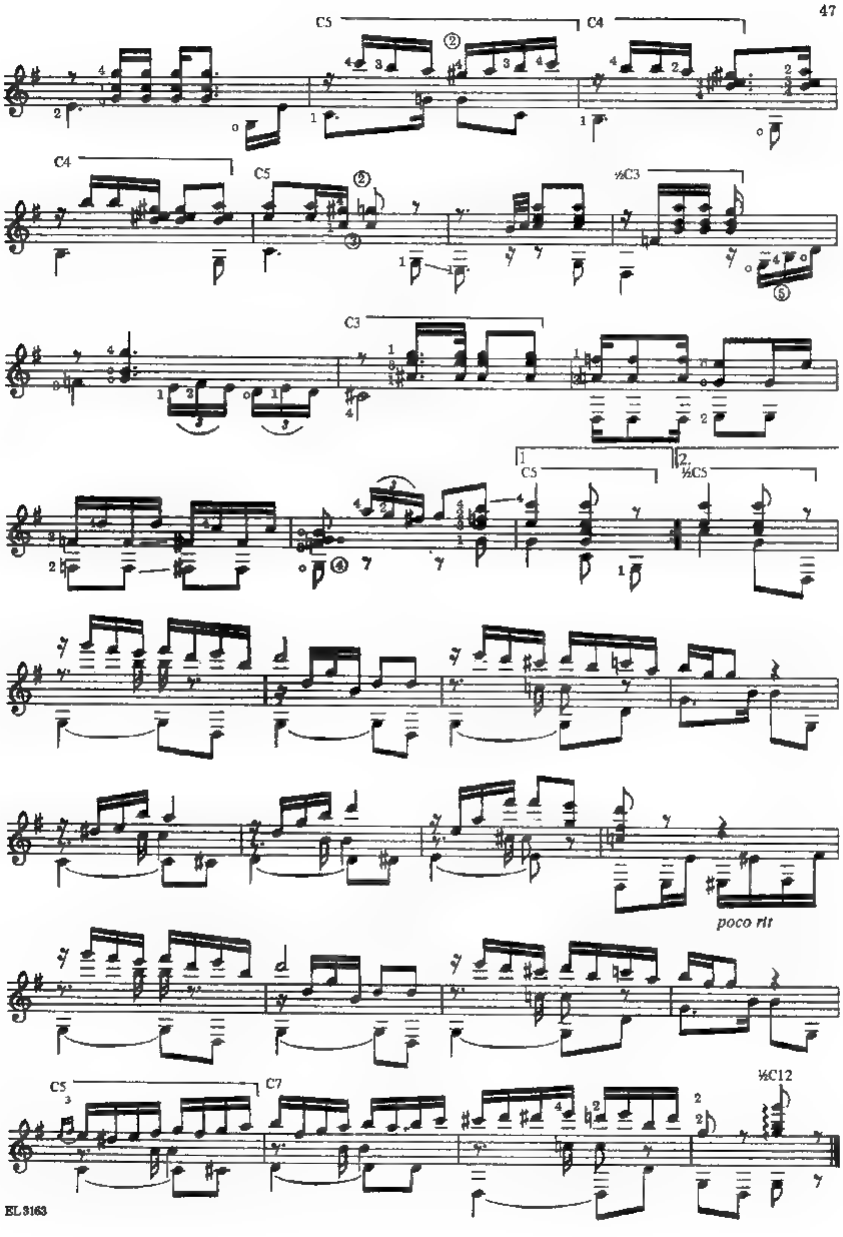
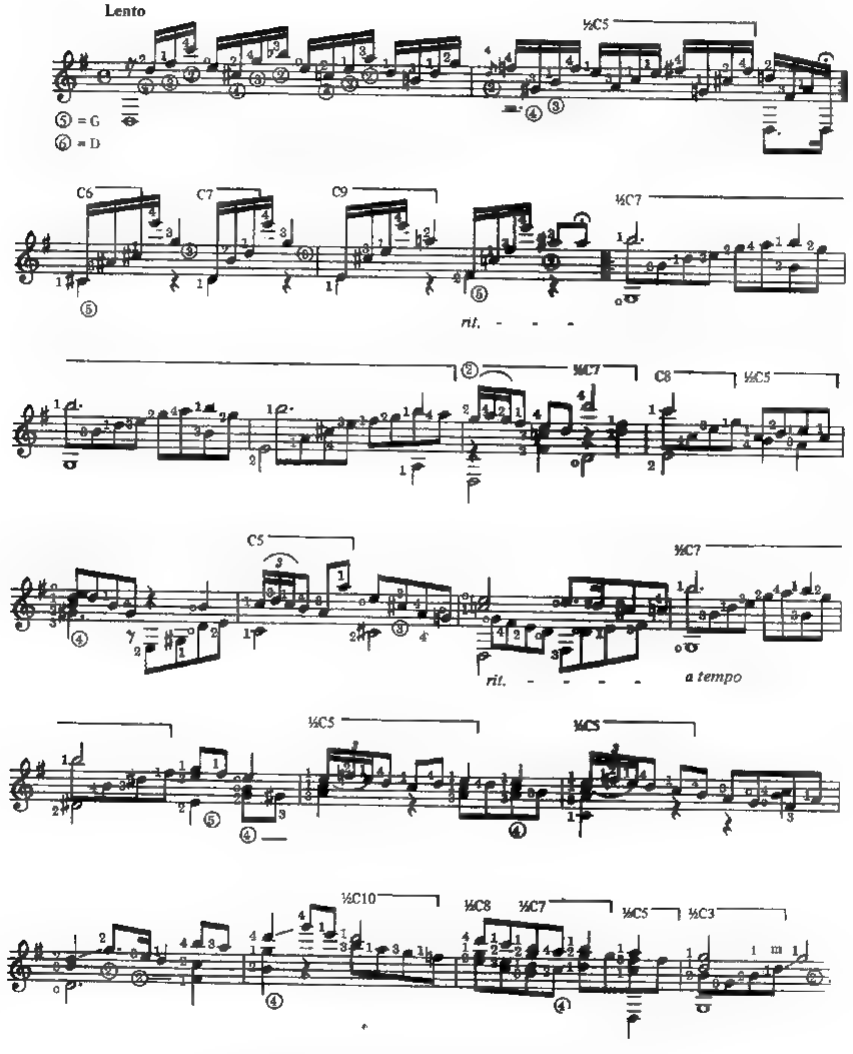

C5
C7
C5
C7
C7
C5
mosso
1.
2.
poco rit.
C5
C7
mosso
½C3
½C3


C5
C4
C4
C5
½C3
C3
C5
1.
2.
½C5
poco rit
C5
C7
½C12

A mi madre

(Sonatina)

AGUSTÍN BARRIOS MANGORÉ



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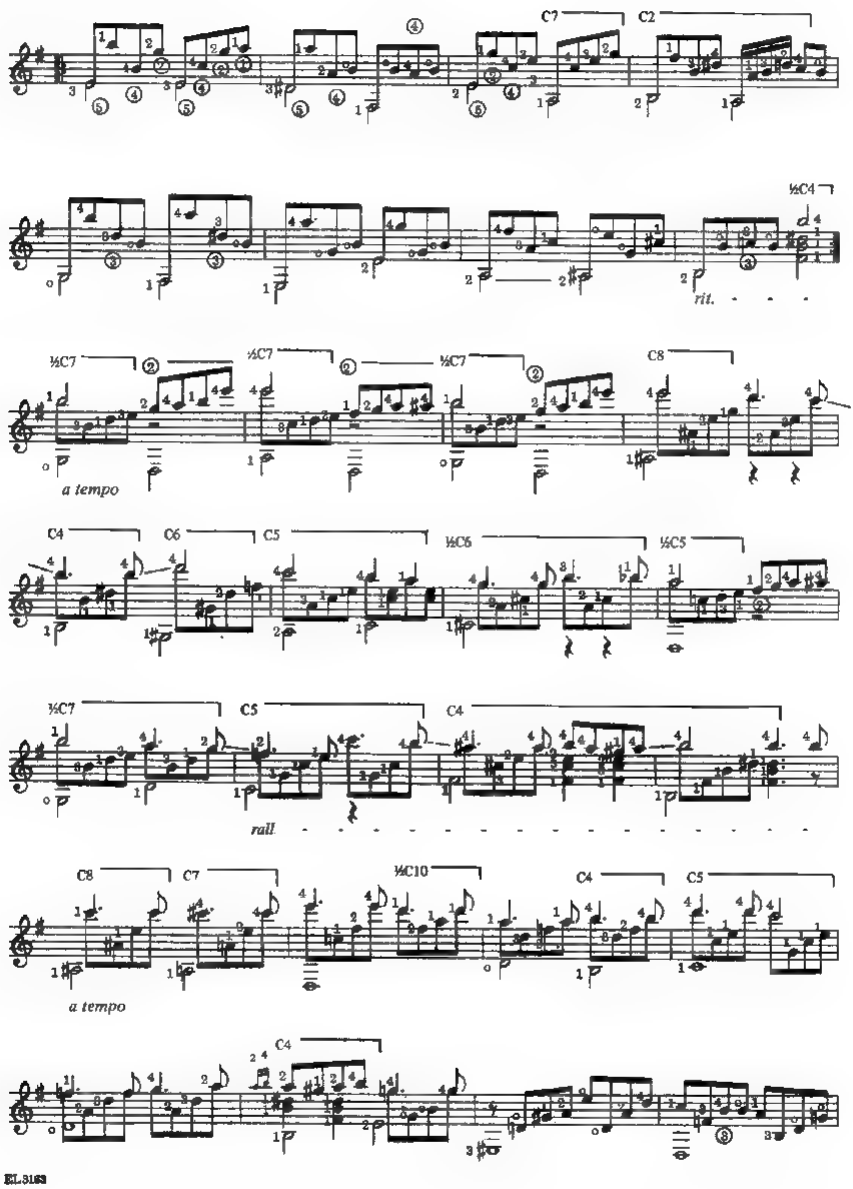
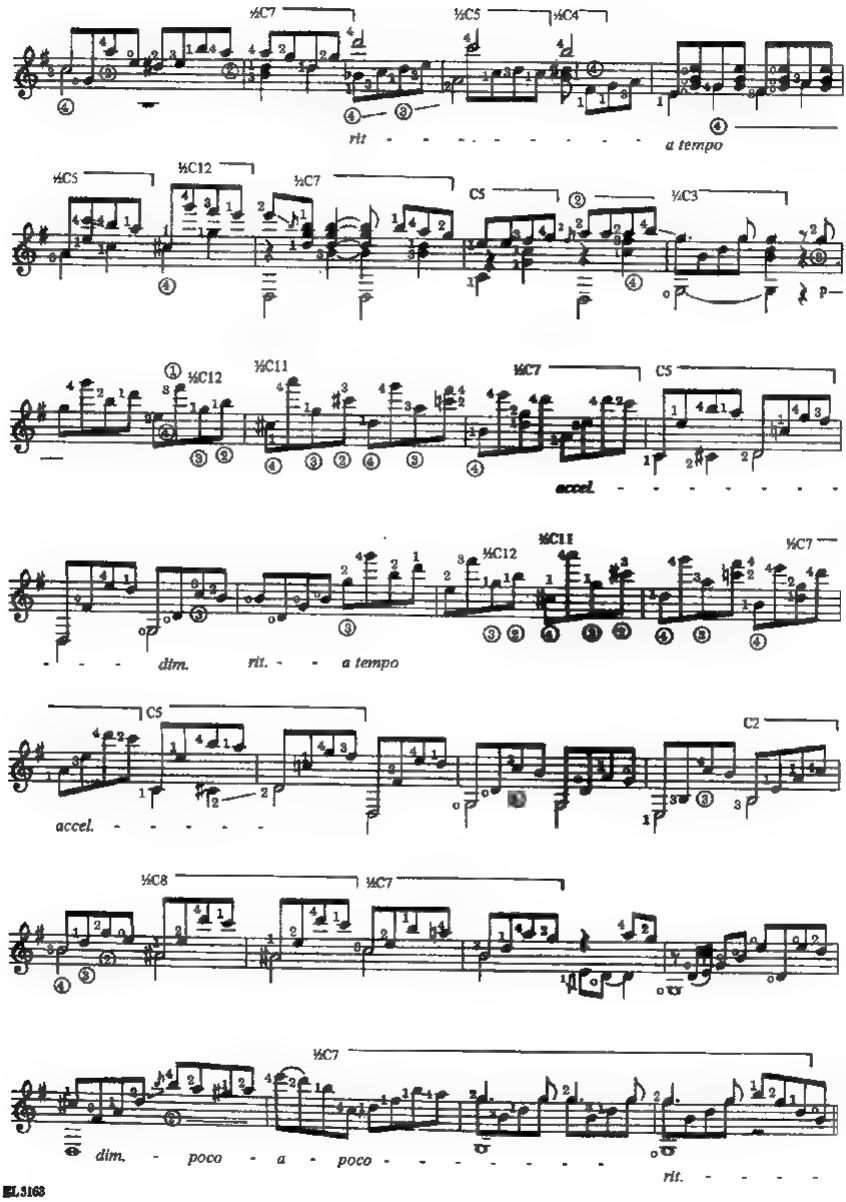
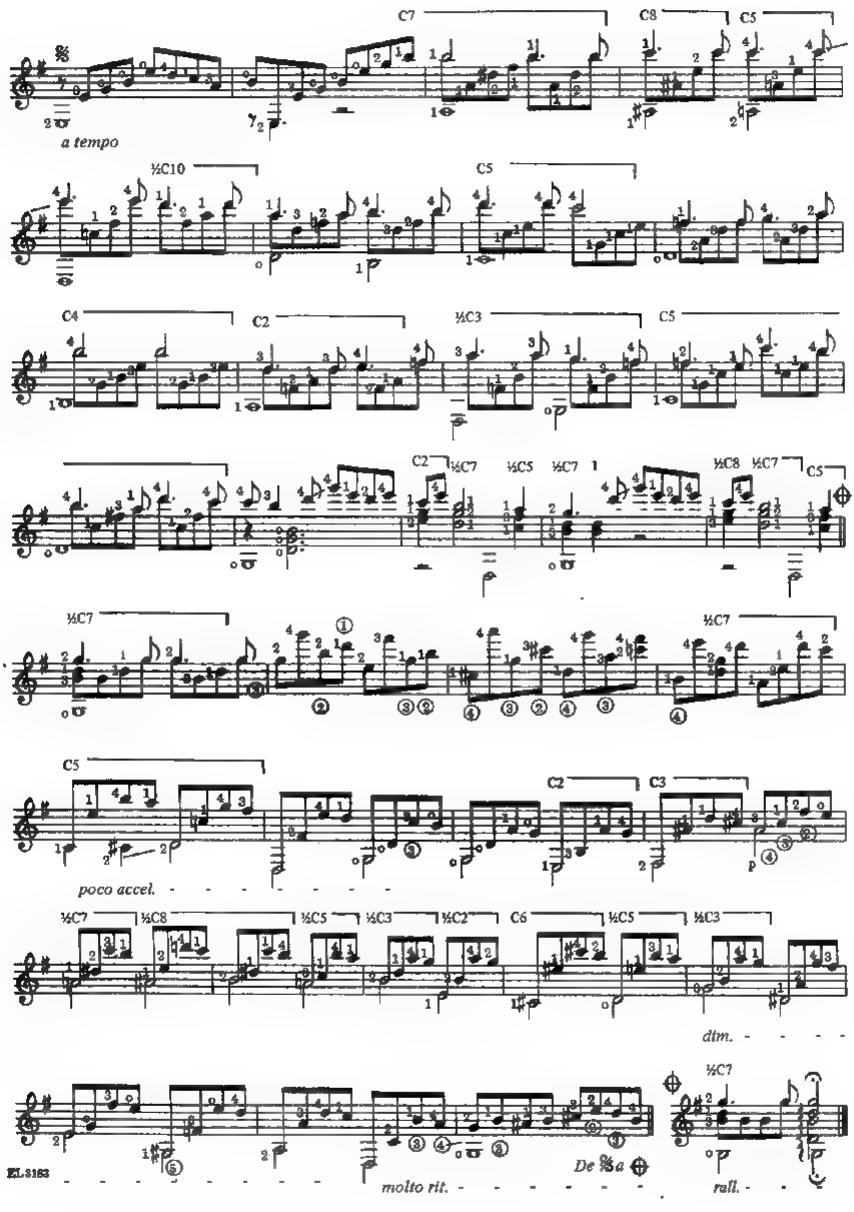

C7
C2
½C4
rit.
½C7
½C7
½C7
C8
a tempo
C4
C6
C5
½C6
½C5
½C7
C5
C4
rall
C8
C7
½C10
C4
C5
a tempo
C4


½C7
½C5
½C4
rit
a tempo
½C5
½C12
½C7
C5
½C3
p
½C12
½C11
½C7
C5
accel.
½C12
½C11
½C7
dim.
rit.
a tempo
C5
C2
accel.
½C8
½C7
½C7
dim.
poco
a
poco
rit.

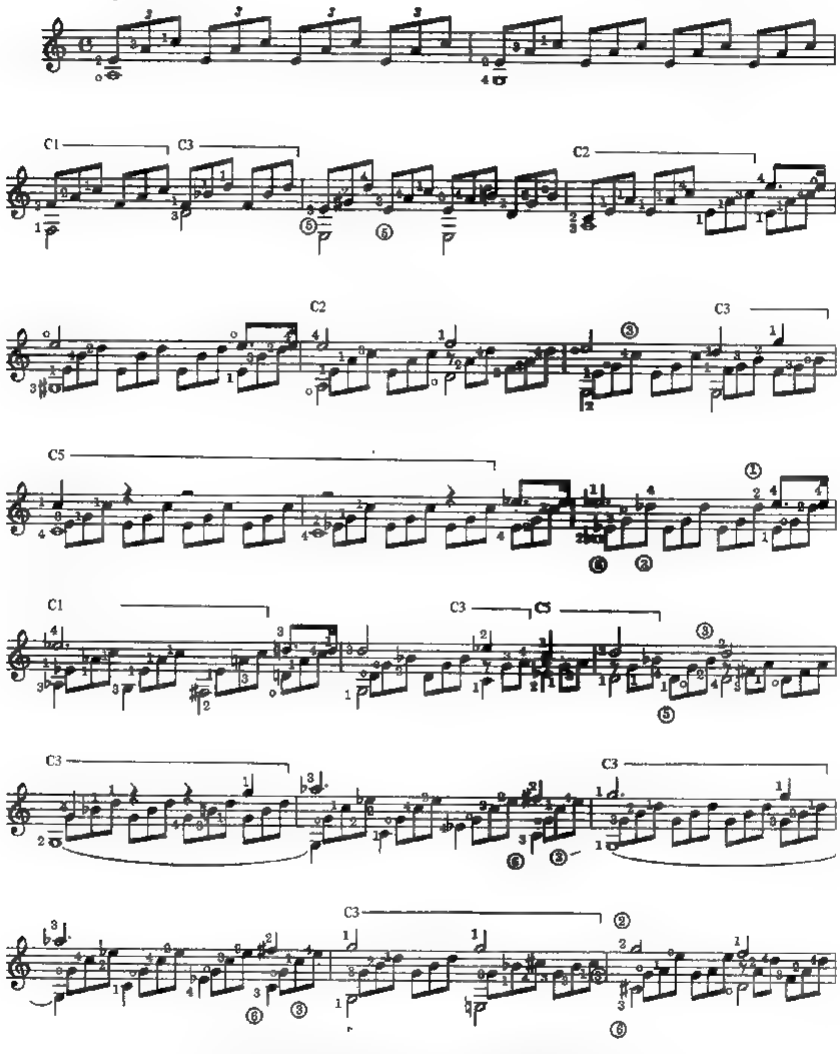

a tempo
poco accel.
molto rit.
De 𝄋a
rall.
dim.

Adagio from Sonata, Op. 27, No. 2

("Moonlight")

L. van Beethoven-
AGUSTÍN BARRIOS MANGORÉ

Adagio sostenuto



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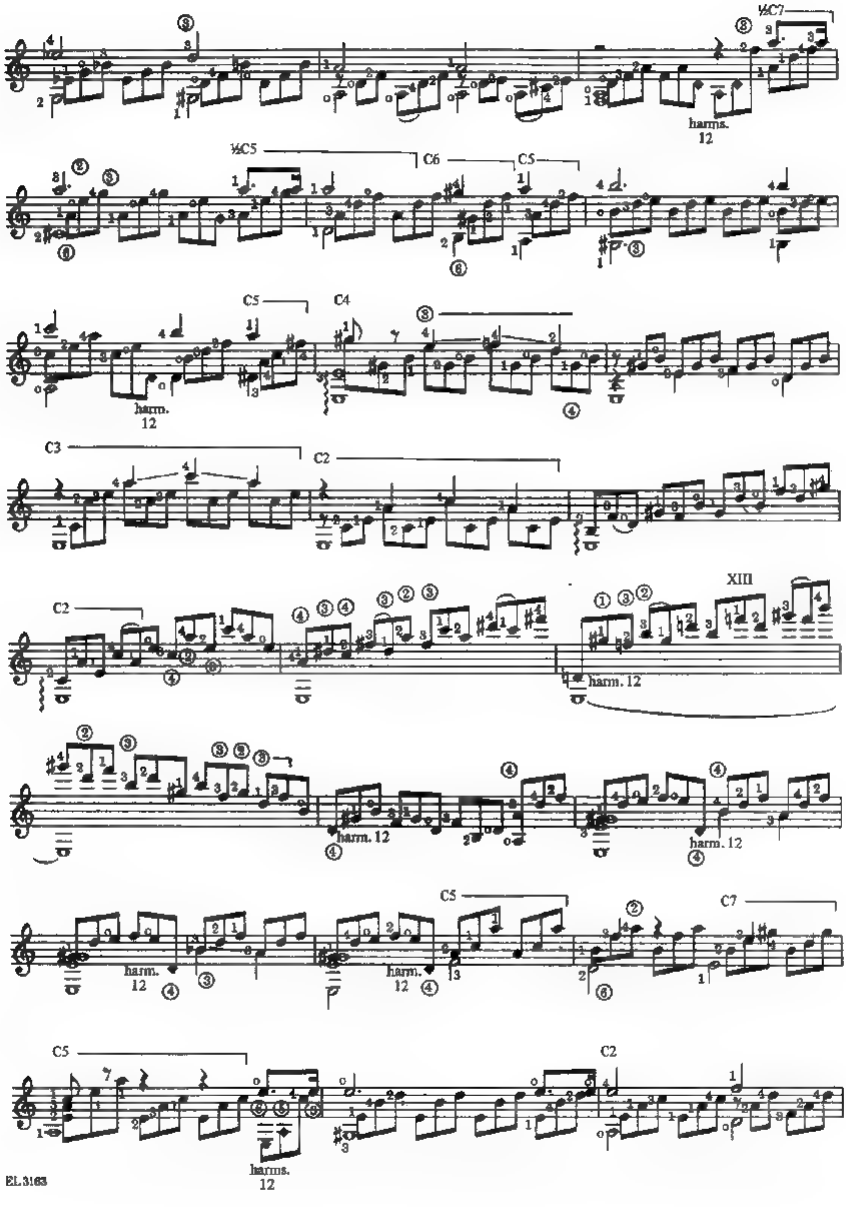
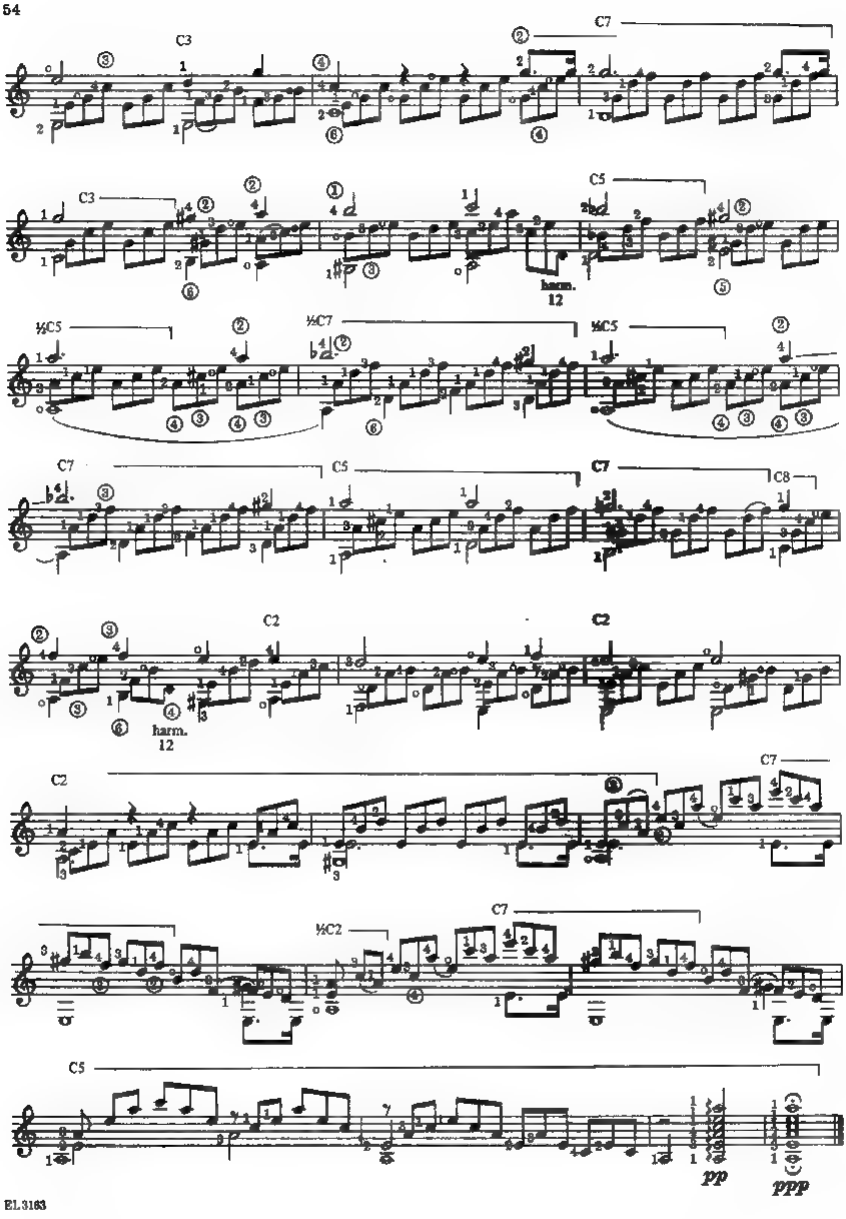
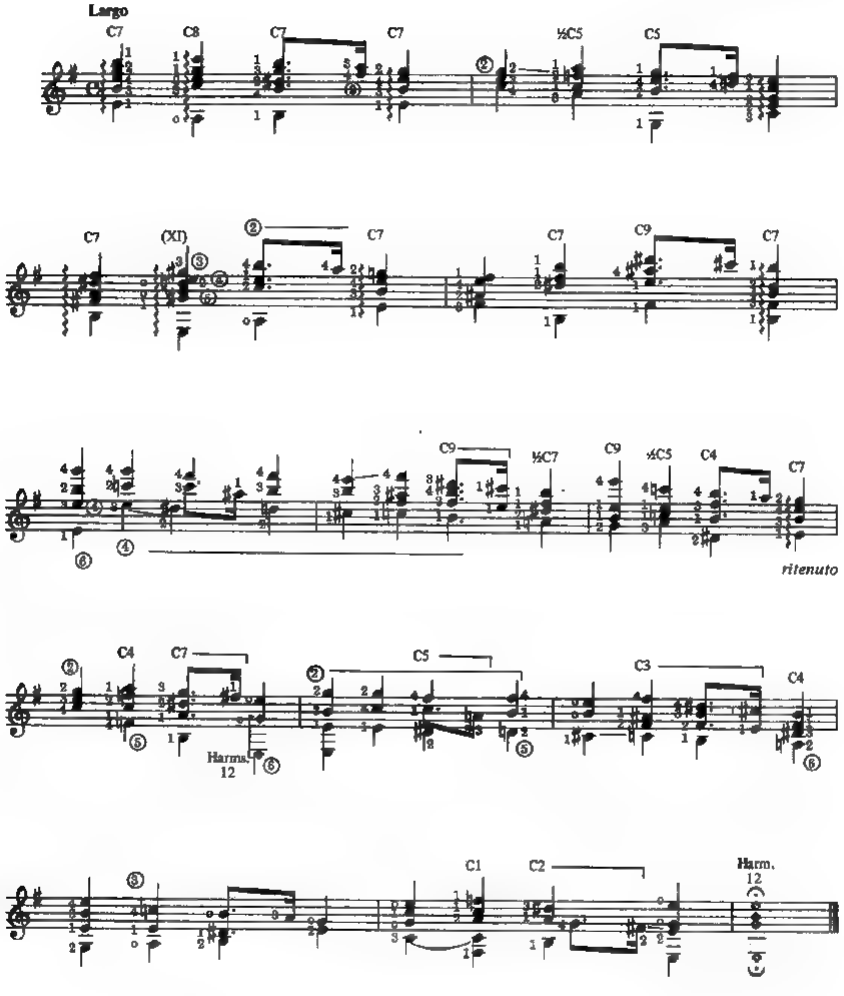

½C7
harms. 12
½C5
C6
C5
C5
C4
harm. 12
C3
C2
C2
XIII
harm. 12
harm. 12
harm. 12
C5
C7
harm. 12
harm. 12
C5
C2
harms. 12


C3
C7
C3
C5
harm.
12
½C5
½C7
½C5
C7
C5
C7
C8
C2
C2
harm.
12
C2
C7
½C2
C7
C5
pp
ppp

Preludio No. 20

Fryderyk Chopin-
AGUSTÍN BARRIOS MANGORÉ



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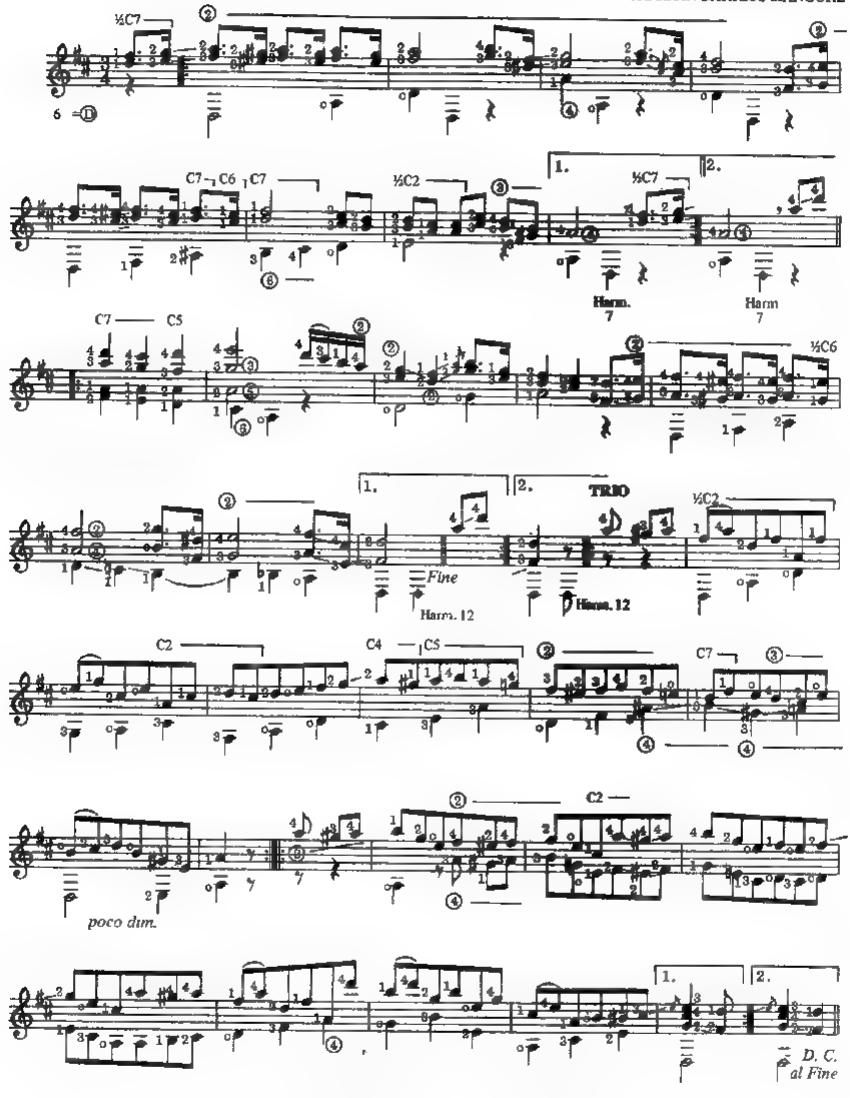
Minueto en Sol

L. van Beethoven-
AGUSTÍN BARRIOS MANGORÉ



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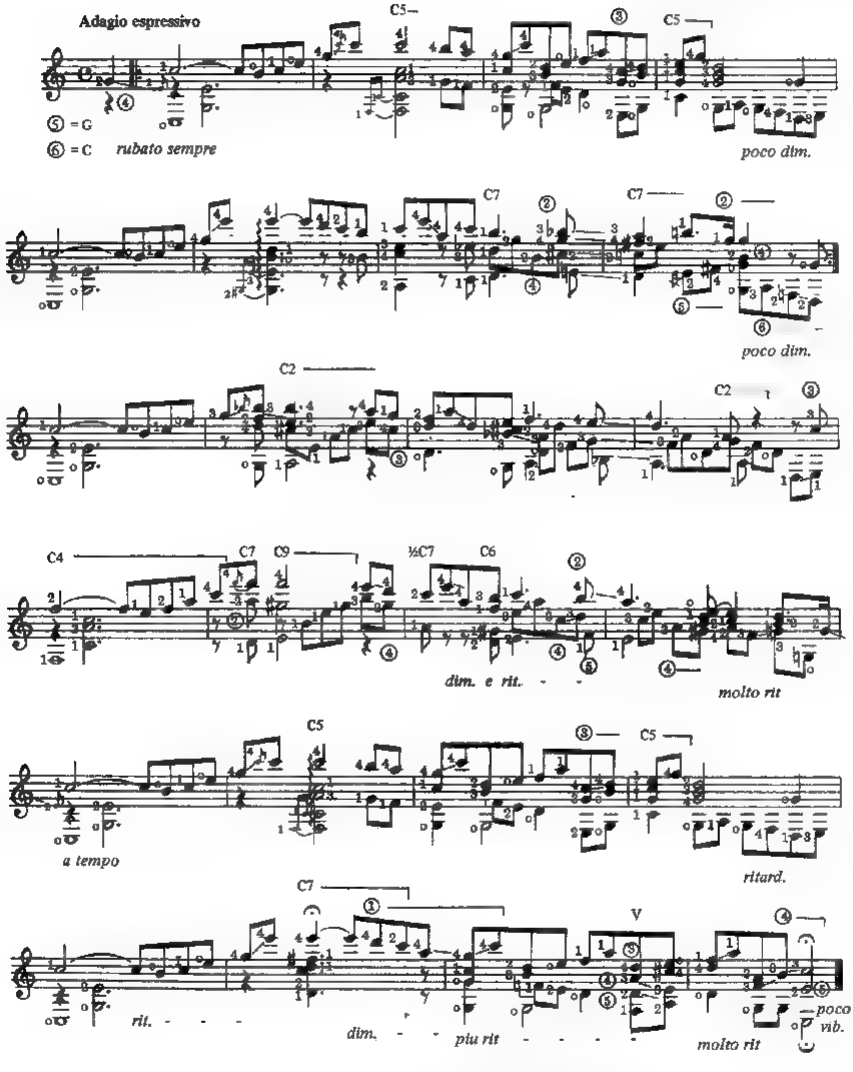
Träumerei

(Op. 15, Nr. 7)

Robert Schumann

AGUSTÍN BARRIOS MANGORÉ



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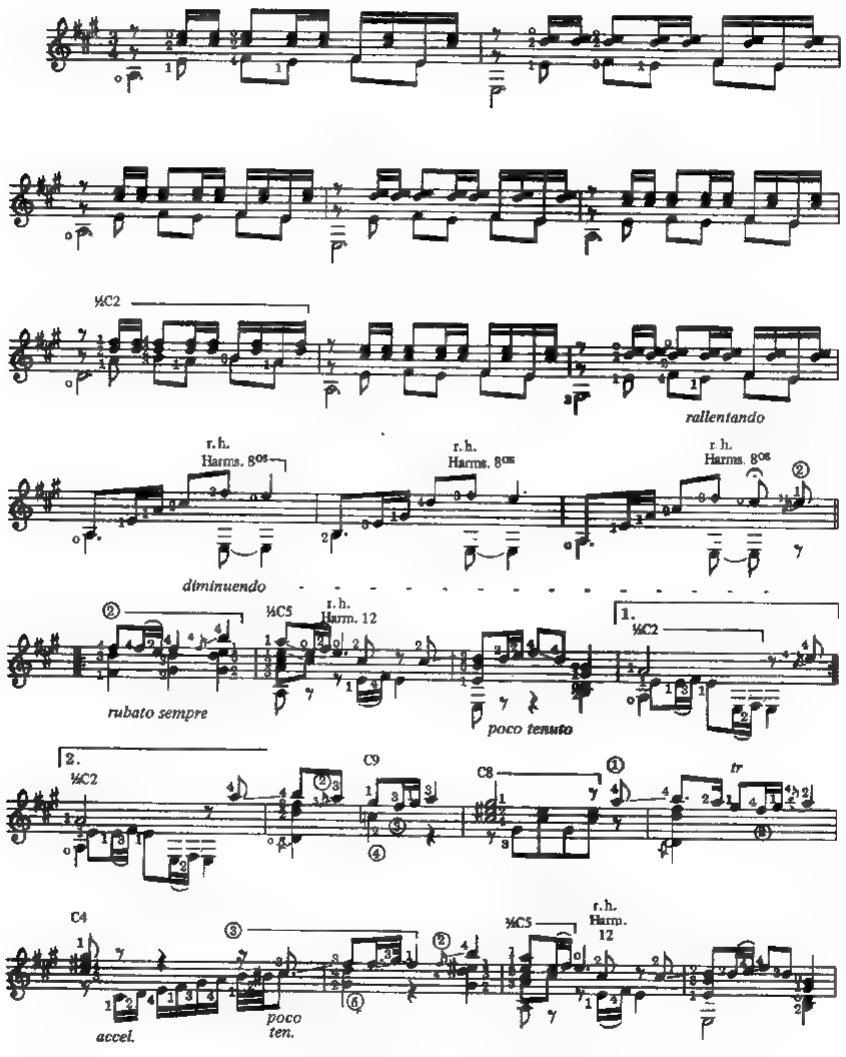
¡Ay, Ay, Ay! . . .

Osman Perez Freyre
AGUSTÍN BARRIOS MANGORÉ



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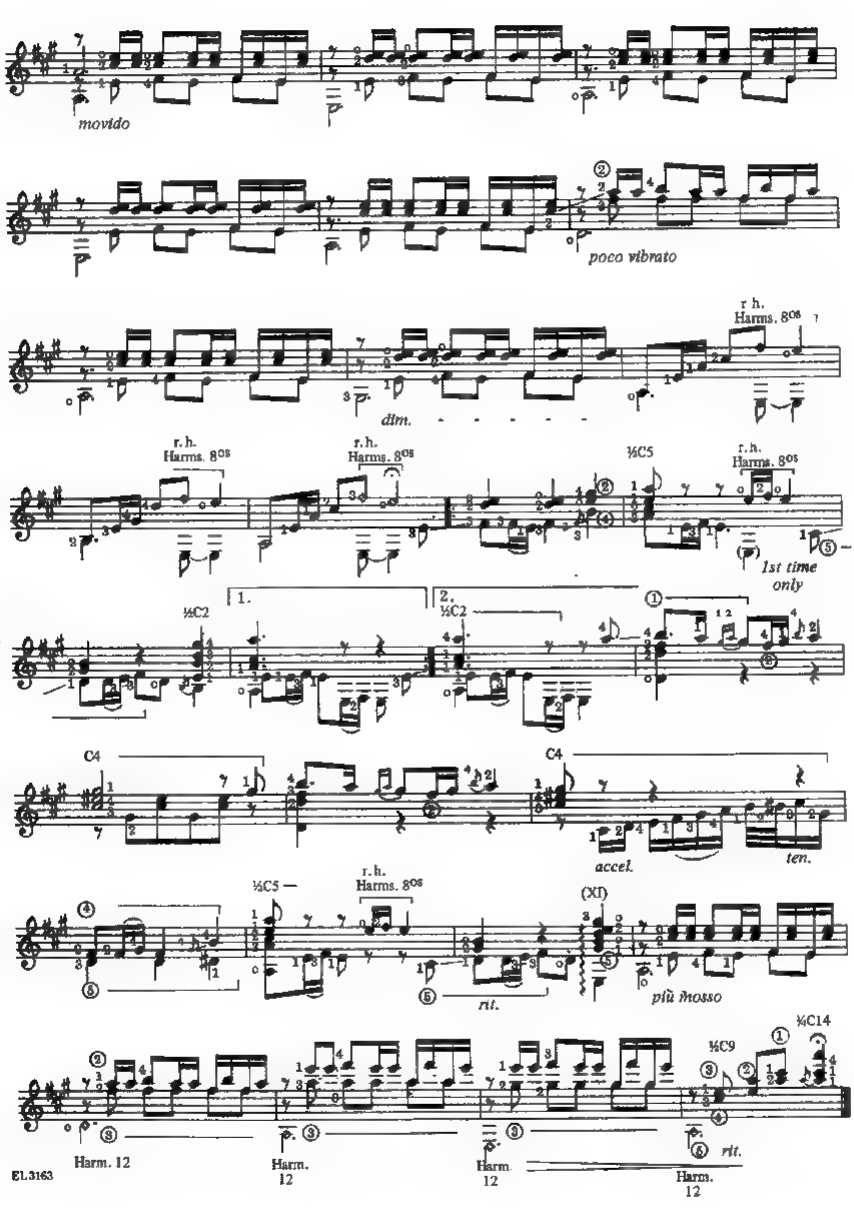

movido
poco vibrato
r.h.
Harms. 8os
dim.
½C5
1st time only
1.
2.
½C2
C4
accel.
ten.
(XI)
più mosso
rit.
½C14
½C9
Harm. 12

BIOGRAPHY OF RICHARD D. STOVER

Richard Dwight Stover (b. 1945) grew up in California in a family of five children. He graduated from high school in Fresno, California. During this time he became interested in folk music and began playing banjo and guitar. His first experiences with the classic guitar were in the Central American nation of Costa Rica, where Stover resided during 1962 as an exchange student. Here he met Juan de Dios Trejos, a guitarist who had actually studied with Agustin Barrios Mangore in the early 1940's.

Trejos narrated the story of his "gran Maestro Barrios" at that time to Stover. Twelve years later would see Stover returning to Costa Rica as part of the research into the life and music of Barrios that has since resulted in the publication of over 90 works through Belwin-Mills.

Subsequent study of the classic guitar followed in California with Japanese guitarist Ako Ito (1965-66). In 1966 he went to Spain attending the University of Madrid studying Spanish literature. At this time he continued his study of the guitar with Jose Tomas in Santiago de Compostela and Jorge Fresno in Madrid.

From Spain he travelled to Argentina where he resided for 1 year, primarily in Buenos Aires. Here he discovered the world of guitar as it exists in South America. Returning to California, he continued his studies of guitar with Manuel Lopez Ramos (1970), Jose Rey de la Torre (1971), Guy Horn (1973), Leo Brouwer (1978) and Jorge Morel (1981).

In addition to the University of Madrid, Stover attended Fresno State University and the University of California at Santa Cruz, from which he holds a Bachelor of Arts in Latin American Ethnomusicology. His teaching experience includes UC Santa Cruz (where he initiated the classic guitar program in 1976) and California State University at Northridge (1980-82).

Mr. Stover now resides in Hawaii with his wife Rebecca and their two children Rachel and Robin. In constant demand as a performing guitarist, he works primarily in Hawaii with periodic trips to Japan, the Orient and mainland USA. He has been a featured artist at the Carmel Classic Guitar Festival (1977-78) as well as Guitar 78 in Toronto, Canada. Since 1972 he has presented guitar concerts featuring exclusively music of the Americas. He has given concerts and lectures throughout the USA, Mexico and Central America and has released an LP record entitled "Southern Exposure" on the El Maestro label.

Ron Purcell
Guitar Consultant
Belwin-Mills Pub. Corp

Agustín Barrios Mangoré
(1885-1944)

Biography Of Agustín Barrios Mangoré

Agustín Pío Barrios (b. May 5, 1885, d. August 7, 1944) was the greatest virtuoso guitarist/composer of the first half of the present century. Born in the small town of San Juan Bautista de las Misiones in Paraguay into a large family which esteemed both music and literature, he began to play the guitar at a very early age. He received his primary education in a Jesuit school where he utilized his guitar in the study of harmony. His first formal instructor, Gustavo Sosa Escalda, introduced young Agustín to the Sor and Aguado methods, as well as pieces by Tárrega, Viñas, Arcás, and Pargá. By the age of 13 he was recognized as a prodigy and given a scholarship to the Colegio Nacional in Asunción where, in addition to music, he distinguished himself in mathematics, journalism and literature. He also studied calligraphy and was a talented graphic artist.

Barrios, a great lover of culture, was quoted as having said, "One cannot become a guitarist if he has not bathed in the fountain of culture." In addition to Spanish he also spoke *Guaraní*, the native tongue of Paraguay. He read French, English and German and was keenly interested in philosophy, poetry and theosophy. He exercised daily and enjoyed working out on the high bar. He was warm, kind-hearted and spontaneous. Musically he was a tremendous improviser, and many stories are told of his completely spontaneous improvisations (many times in concert). His astounding creative facility enabled him to compose over 300 works for the guitar!

In his music we find truly inspired creativity combined with a total technical dominion of the guitar's harmonic capabilities. His knowledge of harmonic science enabled him to compose in several styles: baroque, classic, romantic and descriptive. He composed preludes, studies, suites, waltzes, mazurkas, tarantellas and romanzas, as well as many onomatopoetic works describing physical objects or historical/cultural themes. His most famous piece, *Diana Guaraní*, reenacted the War of the Triple Alliance which took place in Paraguay in 1864, complete with cannons, horses, drums, marching, and explosions! He also played a good deal of popular music, many of his finest compositions based on the song and dance forms found throughout Iberoamérica (cueca, choro, estilo, maxixe, milonga, pericón, tango, zamba and zapateado).

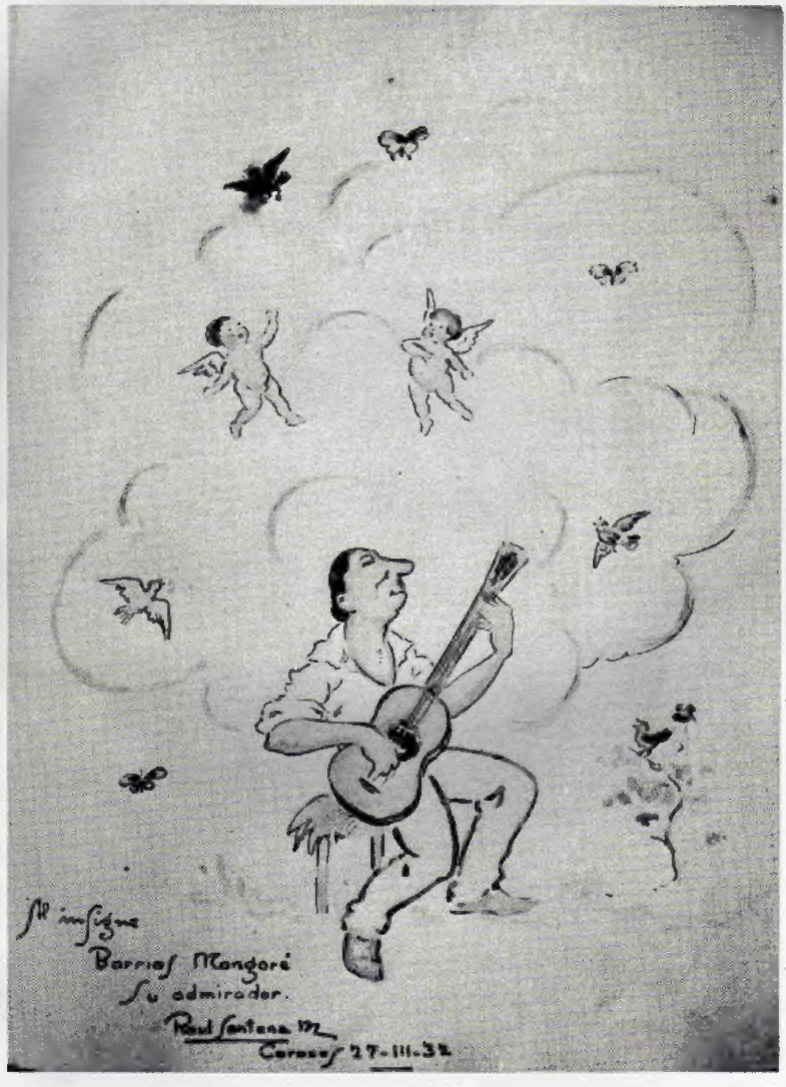
In 1932 he began to bill himself as "Nitsuga Mangoré – the Paganini of the Guitar from the Jungles of Paraguay." Nitsuga (Agustín spelled backwards) and Mangoré (a legendary Guaraní chieftain who resisted the Spanish conquest) were used by Barrios for several years, after which he dropped this pseudonym to become simply Agustín Barrios Mangoré.

In addition to Paraguay, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica and El Salvador. In these countries, as well as Chile, Mexico, Guatemala, Honduras, Panamá, Colombia, Cuba, Haití, Dominican Republic and Trinidad, he concertized continually from 1910 till his death. From 1934-'36 he was in Europe, playing in Belgium, Germany, Spain and England.

Perhaps over a hundred of his works still survive, either in manuscript or on the many 78 rpm records he made (over 30 records on 4 different labels). In addition to his own works, he played hundreds of other pieces, including all the standard works in the guitar repertoire up to that time (transcriptions of Bach, Haydn, Mozart, Beethoven, Chopin, Albéniz, Granados, as well as works of Sor, Aguado, Giuliani, Costé, Tárrega, Tórroba and Turina).

One can appreciate in Barrios Mangoré a logical expansion of techniques defined by masters such as Sor and Tárrega, carried to an even higher level of expressiveness and technical expertise. The legacy of his genius is a priceless one for all lovers of the guitar.

Richard Stover


Al insigne
Barrios Mangoré
Su admirador.
Raul Santana M.
Caracas 27-III-32